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ABSTRACT

Volume 10 of "Folksong in the Classroom," the newsletter of a network of teachers of history, literature, music, and the humanities, is presented. Issue 1 from Fall 1989 is devoted to "How to Get Your Students Singing." Issue 2 from Winter 1990 features "People with Special Needs--Especially the Need for Song." Issue 3 from Spring 1990 features "Troubled Children and Bad People Ballads." For each of these topics the lyrics and music to a number of songs are presented as well as suggested methods for their use in the classroom. Issues of this newsletter also include readers' correspondence, book and videotape reviews, supplementary materials, and an index of back issues. (DB)

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FOLKSONG IN THE CLASSROOM

VOLUME X, #1,2,3
FALL 1989
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SPRING 1990

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES – A NEWSLETTER

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YOU ARE GOING TO LOOSE MONEY AND
MISS OUT ON SOME GREAT ISSUES
IF YOU DO NOT RENEW YOU SUBSCRIPTION NOW.

Songs of Addiction, Hoboes and Rail Roads, Rock and Roll for Classroom Control, Courting and Unrequited Love, The Civil Rights Movement, Viet Nam, Woman's Issues, Childrens's Play Songs, ESL, Union Songs, Canal Songs, Songs of the Textile Mills are some of the subjects we will cover in future issues... but first the piper must be paid. This is your last chance to get the current year's issues at the old absurdly low rates. So renew your subscription today or pay for a few years in advance, before the new ridiculously high rates go into effect. Seriously, please take a moment to read the back cover and send us a check today.

PLEASE INFORM US OF ANY CHANGE OF ADDRESS.
THANK YOU.

LETTER FROM THE NEW EDITOR

Dear Reader, 8-30-'89

My heart skipped a beat when my father Tony Scott asked if I would consider taking over responsibility for publishing Folksong in the Classroom. Would I consider it? Me? A high school teacher who's classroom is strooned with old guitars and sheet music. Me? A true believer if ever there was one that folk music is good for kids. Are you kidding? I'd love it! I did the only reasonable thing under the circumstances. I played hard to get.

It has taken Tony and Laurie Seidman ten years to tire of the responsibilities of publishing the newsletter. Frankly I'm surprised they've lasted that long for it has been a herculean labor of love; overcoming formidable obstacles such as negative amounts of money and great physical distance between them. When they did manage to get together to pound out an issue, fusion had to be achieved in record time and occasionally was not of the room temperature variety. Family members scrambled for heavy water and high proof alcohol to sustain the delicate reaction needed to produce publishing grade material.

Laurie's and Tony's decision to choose me as their successor was a logical one. For the past three and a half years folk music has been an integral part of my social studies classroom. Previous to that as a substitute teacher, the guitar was my regular companion in a dozen school systems. Music was also central to my approach when, at different times in my career, I worked with troubled youths and the retarded. I also taught guitar for many years and studied classical guitar.

Undoubtedly they thought they could rely on me to continue the magazine in the same spirit(s) it has been run all these years. Little did they know I'd run hog wild. I've bought my computer the Fancy Font type setting program and as soon as I get through the easy-to-use 500 page owner's manual, Madison Avenue move over. Do you think my discerning students are impressed by fancy lay out and slick presentation? You bet they are and I aim to please. I want to develop the 'broadside' song sheet format so it is as eye catching and appealing as I can make it.

I also want to get nonprofit status for the newsletter and who are my first two 'volunteers' to be on the board of directors? You guessed it guys, you're not out of the woods yet. Turn me down and there's no telling what I might do.

Sincerly

4 John W. Scott

THIS YEAR'S ISSUES

This issue and in fact the three issues of the 1989–1990 school year are designed to help teachers who have not yet started singing in the classroom or have run into problems. I have used folk music successfully with every conceivable type of student I can think of, in every situation imaginable; from K--12 and from inner city to affluent suburbs. I've run up against every kind of problem you're likely to come across, and have made all the mistakes enough times to be classified either as an expert or a moron. This issue will probably be of greater interest to the high school teacher, as their children are usually harder to get singing. But elementary teachers will find much of the information useful. If you feel I don't address certain problems, write me, I dare you.

It's not magic and it's not hard. We are talking about easy-to-acquire skills and don't you forget it! You don't have to have a good voice or be an instrument virtuoso; infact you don't even have to know how to play an instrument at all.

The winter issue will be titled Music with the Retarded... which is how many teachers (and other kinds of people) feel when they start singing in the classroom. Therein can be discovered a wealth of knowledge; for when we take the time to reach the "dumb", the "stupid", the "ugly" we free ourselves of inappropriate inhibitions which make us less effective with students of all kinds. There will also be an article on musical instruments in the classroom

The Spring issue, Bad People Ballads, will focus on how to reach troubled adolescents using music. All you teachers who enjoy being on the receiving end of a lot of hostile vibes in their classroom need not read this issue.

What would you like to see in the newsletter? I am interested in your ideas and would love to hear from you with your comments and suggestions. So drop me a line.

Correspondence from Our Readers

Gerald Orlen 116 WEstshore Drive
Marblehead, MA 01945

Please forgive my tardiness for not having mailed this check sooner. School is finally over for the year (summer '89) and I am slowly but surely going through a huge basket of mail that has been sitting next to my desk since last DEcember. My wife has been threatening to throw it all out unless I clean it out. Thus, find enclosed my check for my '89 renewal. Keep up the great work. I truly enjoy reading each issue looking for items to use with my 8th grade.

****

I think most of us are as pressured and busy as Gerald with not enough hours in the day to get to all the things we'd like to. If you have a "big basket" of mail and your renewal for FITC is in it, please take time out and mail it in with your check. We depend upon your support.

****

Ruth E. Rayna Lehigh University
Math Bldg. 14 Bethlehem, PA 18015

Although I am long overdue in writing to you with this information, readers may be helped by the following very worthwhile magazine.

Sheet Music Magazine of February, 1988 (Vo. 12, No.2) has excellent material on "Songs of the American Cowboy". Not only the full music scores, but background information on many of the songs. THe article was excerpted from Jim Bob Tinsley's book, He Was Singin' This Song.

Back ussues of the magazine can be obtained from the publisher:

SHEETMUSIC MAGAZINE
352 Evelyn St.
P.O. Box 933
Paramus, New Jersey 07653-0933

Cost is $2.75 each, postpaid.

The magazine is available in both "EASY-PLAY Piano/Guitar or "STANDARD Piano/Guitar"... specify WHICH edition is wanted. Both have full-score music, and the articles are identical in either edition.

THIS LETTER SAYS IT ALL!!!!!!!

Ilene Moore 34 Rose Avenue
Glen Cove, New York 11542

I am a 36 year old Frist Grade teacher in Bensonhurst, Brooklyn, N.Y. I love to sing and I have a captive audience. As a product of the inspiring 60's, my classes echo the songs of the Freedom-riders, the Civil Rights movement, ecology, peace and love. Some teachers may fear presenting certain folksongs because of the difficult verbiage, and, some songs may seem above the heads of the young ones. Have no fear! I find it is the best tool I have to teach sensitivity and fairness.

THere is no piano. I do not have a great voice. I do not have a lot of songs on paper. All I have and I need is my love and enthusiasm to get the message of the songs across to the kids. They catch that joy. Then, any song is teachable. Words are explained so that the song becomes a part of each child.

Some favorites are:
Ain't Gonna Let Nobody Turn Me 'Round
Rainbow RAce - Pete Seeger
Moonshadow - Cat STevens - fun!
Heaven Help Us All
You Got To Have FRiends

We schmaltz them up, act them out, have others join in and have a good old time! We may not learn all the verses. I make it easy enough, so we can concentrate on the meaning, expression, diction, and, when applicable, the historical context.

EAch year I add songs, delete songs, forget songs and remember songs. You don't have to be orderly -I find songs, lose songs and find them again. I hear a song on the radio, old or new, that stirs soemthing in me. That may very well be the new song of the day.

Folksongs in the classroom make learning so much more fun. The environment in the classroom can be changed from:

"tense to loving"
"tired to energetic"
"Nosiy to quiet"
"I don't care" to "Hey, I'm here for you!"

So, use folksongs in your class. Enrich the lives of your kids. Turn on other classes to the riches of the music.

"We're all playing in the same band."
(Bert Sommers)

****

Jenny Wells Vincent P.O. Box 214
San Cristobal, New Mexico 87564

I always go to the correspondence section of your fine magazine before anything else. Lots of education there! I have been busy and don't know very much about what is happening in our classrooms and just how much interest there is in Hispanic folksongs. I did help a music teacher in Albuquerque last year put together a folksong kit for the Albuquerque elementary schools -mostly by contributing a few songs and some ideas. I have not heard how successful the program was, but I'll be checking with her this summer. Also, I will send to you this summer the songs that I contributed.

Some years ago, I put some anti-litter verses to This Land Is Your Land. I never had a chance to use it in a school situation, but I think it might be useful. And I think Woody might have appreciated the addition. It is simple and goes like this:

This land needs your care,
This land needs my care.
From California to Nebraska,
From Hawaii to Alaska,
This land needs your care and mine.

When I say "some verses" I mean that I have changed the states here and there, and made a geogrpahy song out of it, too. And some of your creative teachers will undoubtedly create other verses, perhaps out of the words of the children they are teaching.

****

Jenny is a rich resource on Hispanic songs both in Spanish and English from our southwest. She has put out both records and tapes under the label Cantemos Records Write her Cantemos Records, P.O. Box 246 San Cristobal, NM 87564. They are priced very reasonably-In addition to songs from NEw MExico and the Southwestern U.S., a wide selection of folksongs from Mexico, Puerto Rico, Costa Rica and South America are also offered.

Leigh McGee 319 Plant Avenue
St. Louis, MO 63119

For years I have read and shared FITC. But with this poem, I Would like to say "Thank you." Please share this poem with your readers.

Last SAturday, April 15, 1989, I attended the Missouri Storytelling Workshop at the Lake of the Ozarks State Park. We were in in a forest clearing. Greg Krone, A Missouri folk musician and teller, played an Irish air, "Bonny at Morn" on his fiddle. The music began softly after I spoke the title; "Silence." At the end of the poem, the music continued.

Silence

Drought
Dust
Depression
The sound of wind -- the wind of summer.
Agent Orange
Ozone layer
Acid rain
The sound of silence.
Hiroshima
Nagasaki
Mushroom clouds
The sound of wind -- the wind of winter.
Slashing/burning of rain forests.
The silent songs of birds.
Trawlers hunt.
The silent songs of whales.
The sound of silence.

ssssssssssssssssssssssssssssssssssssssssss

Cak Marshall 1707 Kirk Drive
Verona, PA 15147

Just couldn't let you retire without sending you a note of thanks for a job well done. BY the way, FITC made our brand-new-not-even published-yet curriculum! You are listed under "Additional Materials and Resources."

Correspondence from Our Readers

Eleanor Santora RT.# 1 Box 64
San Gregrorio, CA 94074

Thanks for allowing for my delinquency. Have heard Nancy Schimmel. She's great. She was at a storytelling course I took at U.C.Berkeley last summer-a friend of the instructor, Gay Ducie.

Could you consider an issue on medieval music? Gregorian Chants, minstrel songs, etc.? I know it's a little out of character, but I now teach world history and haven't found many ways to focus on music for medieval and Middle Ages history around the world.

****

Nancy Parker 7364 E. 76th
Tulsa, OK 74133

I have enjoyed the publication very much and feel you are doing a great service to teachers and to our history through music.

History didn't mean much to me until I saw it through the eyes of the people who lived it. Historical novels and movies got me started, but music is the actual words and emotions of the people who were there.

****

Bob Blackman P.O. Box 504
Haslett, MI 48840

I really admire your efforts at linking folksongs (and info about them) to other disciplines. I hope that such a combination gets more young people turned on to folk music itself as well as inspiring their interest in history, ecology, etc..

From just seeing one issue so far, I do have one suggestion. My bias, as a record collector and radio producer/host, is towards giving as much information as possible about available recordings of the songs. It makes life much easier for teachers who don't want to perform the songs themselves, or who can't read music and must learn songs from recordings, or who simply wish to hear more folk music with your publication as guide. BY encouraging people to track down and purchase folk LPs, in addition, you have an impact on the health of many small independent folk labels that struggle to release such records.

I, for one, would welcome even a brief list of recordings of the songs in each issue. Here's a quick discography for Volume IX # 1.(not definitive, but better than nothing).

"Sweet WAters Rolling". "Oh. Oh. the Sunshine," and "What SHall wE Do When We All Go Out?" are sung by Mike and Peggy Seeger on a 3-LP set, American Folk Songs For Children (Rounder 8001/2/3), which includes many of the songs in their mother's book of the same name. Very useful record (also Casettes or CD) for those who love the book.

I"m not sure if Jean Ritchie's recording of "Black WAters" are still in print--one of them is on CLEAR WAters REmembered (GEordie 101)--but Jim Ringer sings it nicely on WAITN' FOR THE HARD TIMES TO GO (Folk-Legacy FSI-47).

Malvina REynolds sings both "What Have They Done to the Rain?" and "God Bless the GRass" on HELD OVER(Casandra 3688).

Bill Steele's ablum GARBAGE!9 with the song of the same name) was released on the Bay label but may be out of print now. Pete Seeger has recorded it on at least 2 albums, BANKS OF MARBLE(Folkways) and CIRCLES AND SEASONS(WArner BRos.)--not sure of their availability either.

Four of the better mail order sources for such albums, since many record stores lack a good folk section. All four have free catalogues or newsletters available, are:

Elderly Instruments, P.O. Box 14210,
LaNSING, MI 48901
Andy's FRont Hall, P.O. Box 307,
Voorheesville, NY 12186
Alcazar, P.O. Box 429, WAterbury, VT
05676
Down Home Music, 10341 San Pablo Ave.
EL Cerrito. CA 95430

Anyone who likes folk music and may want to purchase albums would do well to contact all four of these places. And many libraries have folk music records available to borrow, including some of the older and out-of-print ones.

****

Another good source is Roundup REcords Catalogue-over 10,000 titles of folk, ethnic

and related music,. Send $2 to Roundup Records PO Box154, DEpt. 1, North Cambrdige, MA 02140.

Also, the Library of Congresss publishes a free listing of about 400 recording companies specializing in folk music, folklore and ethnomusicology. WRite for this free listing to American Folklife Center, Library of Congress, Washington, D.C. 20540.

Another source is Rounder Records
1 Camp St. Cambridge, MA 02140
Who also distribute Smithsonian Folkway Records.

Another is Vanguard 1298 Ocean Ave, Santa Monica, CA 90401

If anyone knows any other good sources please let us know.

****

Ruth Ann Sauter 11 Reid AVenue
Port WAshington, NY 11050

My program "Clean Up Your Act" an environmentally oriented end of the year gala for Nursery-3rd grade, was made possible by the first two issues of Volume IX. Thanks!!!

****

Happy that you were able to use them and we're sure it was your creativity and drive that produced such good results.

****

Dr. J.Calvin Holsinger 2214 E. Cherryvale
Springfield, MO 65804

I read with some sadness your editorial Adieu & Farewell in the last issue. The nine years of association with you and Tony have been intersting and enjoyable. In the earlier years we here at EVangel College of Arts & Science did more of the work - we were actively involved with layout, typing, etc.. In recent years, our input has been relatively small -- "reduction"of pages, and a few editorial suggestions. However,we have been proud to have some part in the good work you have been doing. In many parts of the state (and even at a few national meetings) when people hear my name and university, they say:"Oh, you work with Folksong In The Classroom. We enjoy that journal so much!" So, Laurie, your work has been appreciated by many-- even if they do not always write to tell you. I have enjoyed reading your material, and telling others about the publication. I know how you feel,however. After awhile, you would like some one else to pick up the "Task." But please know that you have blessed many people and given many of us ideas to do a better job of teaching -even at the university level! (In fact, this morning as were talking about 'communitarian groups' in American History class, I had them sing a Shaker song to give them 'some feeling' for the period). So thanks, dear friend!!

****

Cal is much too modest. It was and is always important to know that outside support is there and that someone else is willing to share his precious hours and energy to help us get out the newsletter. WE could not have done it without the active support and intelligent comments of Cal Holsinger and his school, Evangel College of Ar's & Sciences.

88888888888888888888888888888888888888888888888
Joan Totten 2 Ogden Court
Portage, IN 46368

After 40 years of teaching music(band, orchestra, choir, elementary) I retired June 8, 1989. I had a great time most of those years, but it isn't fun anymore!

Too many changes in society that affect the classroom. I will continue to teach music methods at Purdue Extension for Elementary Classroom teachers.

I believe I was close to receiving the first copies you sent out. I've kept them and plan to use them in this class. I will do a Music Appreciation course also one semester.

I'm a new grandmother and want to get acquainted with my grand-daughter. I've enjopyed your materials over the years.

****

Lyle Sparkman P.O. Box 204
Green Forest, AR 72638

I was saddened to see you were giving up the reins at :Folksong..." I believe that my support and appreciation of the newsletter was based directly upon your contributions to the project. You will leave a substantial legacy because it is an active and thriving project.

HOW TO GET YOUR STUDENTS SINGING

A CAPELLA (GULP) SINGING (The Coward's Approach)

I firmly believe that to to be most successful using folk songs in the classroom the teacher has to sing them. Learning is supposed to be an active process, right? Student singing aids in this process. But chances are, they won't sing unless you do it first. If the students don't sing, the song looses some of its unique qualities as a teaching vehicle. Sure, I admit that a good learning experience using historical song materials can be constructed without singing the song. I've seen it done. However, the students usually ask the teacher to sing, either as a challenge, or out of desire to sing the song themselves. When the teacher answers, "I don't sing" like it's 'I can't fly', you can see how the lesson can loose some of the pizzazz.

"Tapes? Records?" People often ask me. Yes of course they have their place in the classroom. As a mater of fact, I keep a tape machine in my classroom; and while I'm at it, let me take this opportunity to say that soon (well, not too soon) you should be able to get back issues of Folksong in the Classroom on cassettes. But if they are played in your classroom, don't expect your students to burst into spontaneous song until you are able to sing with them.

In the days before cassettes etc. singing was more spontaneous and much more prevalent. Think of it: No TV in sight of the kitchen sink, no radio at work or in the car, no night out at the movies (no mini head set to sneak into Social Studies class). Things could get pretty quiet. What did people do? Often they sang; together and alone, while traveling, working, playing, entertaining, courting etc.

Some people feel more comfortable singing with a musical instrument. Personally, I'm addicted to them. Folksong in the Classroom would love to fill our dwindling coffers by supplying you with an array of instruments both you and your students would love. (see our winter issue) But you can't hide behind them and expect to get very far. The instrument can augment and even at times substitute, but can never replace the voice for the purpose of providing the unique experience we're talking about.

Tone deafness is a serious myth in the United States, and tailor–made for

the singing phobic. Barring overt physical disability, anyone can learn to sing. If you really have trouble with the whole idea, take a few voice lessons. If your school has a music teacher he/she would be more than adequate, and probably willing to help. It should take no more than two or three lessons to get you started.

Teaching a person to sing is one of those things better taught in person than in writing, but I can tell you what would be accomplished:

-You learn that the white keys on a piano are arranged in an irregular pattern. When those keys are played in a scale the 'jumps' are of two different sizes, and those have to be recognized non-visually.

-You need to 'attack' the note at the correct pitch without flying around the universe of your vocal range, and to learn to move from one note to the next without 'sliding'.

-As our lungs empty of air during singing, the notes we're singing tend to go flat so you must learn to 'think high' or keep the notes up to pitch.

-By the time you're feeling ready for Mozart's Figaro, a little workout with a metronome should return your humility. You're all set to sing folk music.

I don't have a strong voice nor a large vocal range. I know how a group of kids in less than an hour can tear to pieces all your best laid plans, making you feel like you don't know a damn thing. Where I lack ability, talent, confidence, etc., I make up for it with faith and confidence in the material. After all, the 'folk process' and 'oral tradition' are theories of natural selection. It is the 'best' and/or most esential and useful and/or most appealing and least superfluous which tends to survive, both in regards to lyric and melody line. Folk music is tailor made by this evolutionary process for the musically illiterate. Sooner or later knowledge of these materials pays off.

I've worked with kids who would think nothing of demonstrating their prowess by driving a hundred miles an hour, but who were afraid to sing. Obviously they're a lot better off if they can deal with their fears on my turf. Singing in the classroom is an act of bravery and children love bravery. What a wonderful paradox. Bravery without physical danger. Yes, The cowards way out. By singing in the classroom the teacher demonstrates bravery, emotional maturity and challenges students to follow.

HOW TO GET STUDENTS SINGING.

In my experience good things happen when people sing together. But how to control the phenomena used to baffle me no end. One day I might be performing for some people when to my amazement, and with not a hint of encouragement from me, they would start singing along. Typically the unrequested participation would distract me, causing embarrassing mistakes, which seemed to endear me to my audience, causing them to sing louder. Everybody but me would have a great time. Good Grief!

Another day I might confidently call out, "Everybody, join in on the chorus", and you guessed it; complete silence. How confusing, not to mention embarrassing. I'd rather be boiled in oil.

After many scorchings these are my thoughts on the subject.

Singing, even listening to a song, can create a personal emotional experience which people typically prefer to keep private. Emotions which are typically taboo to express for adolescents (not to mention adults) are given licence when put in song. Some blatant examples– 'I love you so much', 'My love for you has no pride', 'I cry every night'. Tapping into the emotional side of life can feel pretty threatening, even if a particular song is relatively bland. If you're a kid sitting in a classroom with a bunch of other (gulp) kids, it might be safer to just act like a jerk.

The teacher is the one who sets the example for how to experience the song 'safely'. Do not sustain prolonged eye contact while singing. Watching people you're singing for can be quite uncomfortable for them. It makes me uncomfortable when a performer does it to me. By not scrutinizing the listeners you're not threatening them. As a rule you shouldn't have to make eye contact at all, unless there are behavior problems which will be discussed below. You may be curious about how the song is effecting the students but don't worry about it, they'll tell you later. In fact, its probably preferable to give the impression your heart is so engrossed in the song you couldn't care less about them at that moment. This sends the dual message that it is appropriate to get into the emotional experience a song can provide, and that they're likely to be free from scrutiny while they are doing so.

The first time you get a group to sing is the most delicate. Once they tentatively start singing, sing louder. This will cause the class to do the same and get ever one singing. When they've sung with you once successfully

you're broken the ice and chances are they will be willing to try it again. The first few weeks of the year are the easiest to break in a group, when they have not yet gotten into the routine of not singing.

Typically this is how I function in the classroom when I am teaching a song: Song sheets are passed out and read aloud. Having the written words in front of the student I consider essential for high school children.

Vocabulary is explained, and students' questions are answered. Often I explain passages by introducing historical facts not previously known to the students. Provocative questions are asked based on the song text, or what can be inferred from it.

I don't think I can remember a time this has not produced a profound curiosity; the song text is now understood thoroughly but the tune is still completely unknown. So of course they want me to sing it. Me? (Gulp) sing alone in front of you ancient adolescents who ridicule me if my tie doesn't match my socks? Sure! Right!

If I have an inexperienced group, I have chosen a song with a simple refrain. Building slowly to the moment they are expected to sing, we read the words of the chorus in unison until they feel comfortable doing that. Finally we're ready.

Before I start singing I will often do such things as take a deep breath, clear my voice, fidget with my tie, and generally give the impression I'm about to do something that's not exactly easy for me. Why I do this will be explained later.

Finally, I sing a line of the verse and indicate where they're expected to come in. If they don't join in I stop singing. Tension and curiosity increase. I encourage, and tell stories and jokes until they relax. I insist that I am not their hired performer. They are not to hold me to the high standards they expect from their favorite heavy metal group, as I do not expect singing perfection from them. This is not "Twisted Sister" or "Bonjovi" (praise the Lord!)

It is often easiest to start a group with a work song. I might tell them of sailors in a storm on a nineteenth century clipper ship whose very survival depends on pulling together to take in sail. The purpose of the song is to coordinate this work. They are not concerned with fine voice, premiere performance, or even singing on key, and neither are we.

Sometimes kids will start clapping, ostensibly to avoid singing. In my experience the entire class will become one huge percussion section with nobody singing but me. I simply explain this to them and challenge them to put their energies into singing.

More often than not, the group ends up singing along with the verses as well as the chorus, and then can't get enough of the song. Tensions have turned into excitement, enthusiasms, cooperation, trust and thirst for more knowledge. So what could go wrong?

If the entire class totally balks I give them the choice of another, (much) less interesting lesson and save the song for another day.

This has happened to me only very occasionally, and usually when there is some pressing issue (the death of a peer, a drug bust) which the students need to talk about.

It's amazing how kids love choice and hate to feel like something is being forced on them. Tell them they must do something and they may fight you tooth and nail. But give them a blind choice between A and B and they will often sweat blood for divine intervention to help them make the 'right' decision. Sooner or later they will give the song sheet another chance, especially when they are told that folk songs are the hit music of history; their heritage, their birth right

The most common problem is that a few students will take advantage of the freedom and be disruptive while you are not looking. I don't take much notice of nervous giggles, etc., but when ever I feel I am not getting respect I stop the class and insist on it. Usually the culprits are startled when I abruptly stop singing. In an instant the situation has gone from a lack of scrutiny to intense scrutiny, which kids generally dislike.

I ask them if they think singing alone in public is easy. They don't think it is. Now the culprits, not me, are seen by the rest of the class as the ones who have stopped the music. I challenge them to try to sing a serious song seriously, and invite them to the front of the class to do so. Of course my offer has never been accepted, because it is precisely the kids who are threatened by public singing who try to interrupt it. Seldom if ever do I have to be as vehement as I think this passage implies. Usually there is no contest. I merely explain that I insist on a safe environment where people are not ridiculed for making mistakes or taking chances in the interest of education.

That has appeal for kids.

Once many years ago I substituted for a particularly difficult class in Hartford Connecticut. The class continually would urge me to sing but before I got a few notes out, a contingent would hoot and howl and I would stop. All would swear to be good but when I started singing again they couldn't contain themselves and again I'd have to stop. Eventually the better behaved students realized they were never going to hear the song, became livid at the others, and started to control the bullies. With each successive try more of the class was cooperating. But too late, the bell tolled.

As I started to leave the two groups finally combined forces to block my exit, and with the most disruptive student (fearing greatest blame from the others) as spokesman, insisted they weren't going to let me leave until I finished the song. But there really was no contest. From then on I got a lot of cooperation in that school.

There is no magic; only tricks or skills one does not know. Like riding a bicycle, once these skills are learned they will not be forgotten and will be useful as long as the teacher is in the classroom.

CHOOSING THE RIGHT MATERIAL

Finally, a few words are in order about tailoring the song materials for time, place and purpose. A great rendition of a great song without adequate preparation of the ground can fall flat on its face. If for example, you offer a song with a slow rhythm to a class that at that moment is overly excited you are liable to loose them. You are more likely to be successful by capturing their attention with a song that has a quick tempo (or calming them down by some other means) and them presenting the slow songs.

If you want to capture the attention of a group using music a good general rule is to pick a song which is enthusiastic, or one which tends to express what the students are feeling at that moment. As mention before I tend to believe song is often the language of secrets, of the unexpressed and unsaid. It's posible to safely intrude with a song where you other wise might fear to tread. By mirroring what students are feeling with a song you will tend to ease stresses and gain cooperation. Obviously the more songs you have, the greater your flexibility.

Some songs are useful only for very specific situations, with a specific age group, while others are applicable to a wide range of situations. The latter

kind is obviously preferable when begining to learn the art of using folk song in the classroom. It is helpful when singing with a new group to pick a song they are familiar with, and/or a rousing song; and one that you know well so you are comfortabe with.

Sometimes I forget how good a song is because I've heard it so many times I'm thoroughly bored with it. I can't remember ever really liking This Land Is Your Land (volume IX #3) until the following incident took place.

After singing this Woodie Guthrie song with a group of second graders I felt a persistent tugging at my clothing. A child's hand had a fist full of my pants leg but his eyes were staring out the classroom window, transfixed on the horizon. "It's really mine? really?" he repeated over and over with each tug. I had no idea what he was talking about until I followed his gaze and realized there was nothing out there but the point where the sky met the hill outside his school. I believe the song imparted to this child not only a sense of collective ownership for our country, but also a responsibility for it. I was impressed.

Since then I have used the song successfully countless numbers of times, and it has sparked a wide variety of discussions about history of the Great Depression, the homeless, ecology, private ownership, travel and geography.

SONGS TO BEGIN WITH

The theme we have chosen for this issue is "Beginning." The six songs included here have one thing in common: they inspire, make us feel good, they bring us together.

The Hammer Song by Pete Seeger is one of young America's alltime favorites. It comes close to rivaling Woody Guthrie's This Land is Your Land as an unofficial national anthem.

She'll Be Comin' Around the Mountain When She Comes is one of the finest of the oldtime railroad songs. "It catches," writes Alan Lomax, "the jubilation of that halcyon day when the first steam engine came whistling and snorting into a horse–and–buggy town onthe praries."

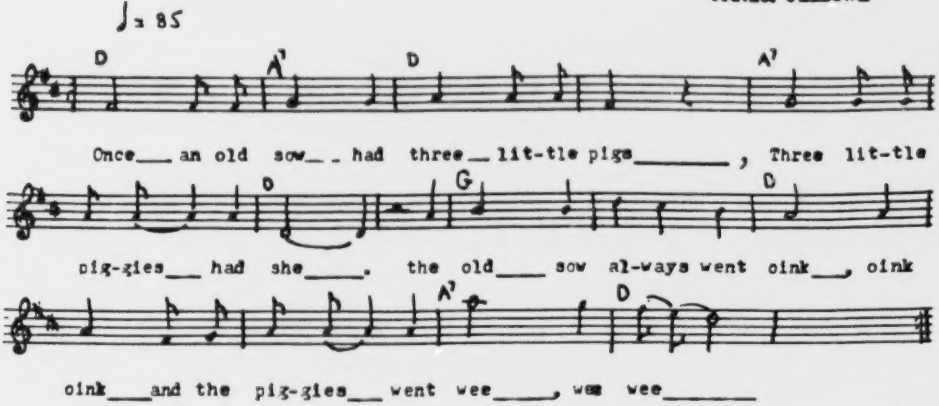
Hard Times In The Mill is a spirited protest of children working under inhumane conditions in the textile mills of the South around the turn of the century. Students might want to compose their own parody: Hard Times in the School (Two below, waiting on the street, The bus never comes and you freeze your feet.)

Notes for the Three Little Pigs, I'm On My Way, and La Bamba are provided on the appropriate pates.

The Three Little Pigs

A sow is a mother pig. Usually pigs has ten to twelve in a litter. This old sow had only three.

Author Unknown



1. Once an old sow had three little pigs,
   Three little piggies had she.
   The old sow always went oink, oink, oink,*
   And the piggies went wee, wee, wee.

2. Now one little pig to the other two pigs,
   To the other two piggies said he (or she)
   Why can't we go oink, oink, oink,
   It's so childish to go wee, wee, wee.

3. These three piggies grew skinny and lean,
   A very sad sight to see
   All because they tried to go oink, oink, oink,
   When they only could go wee, wee, wee.

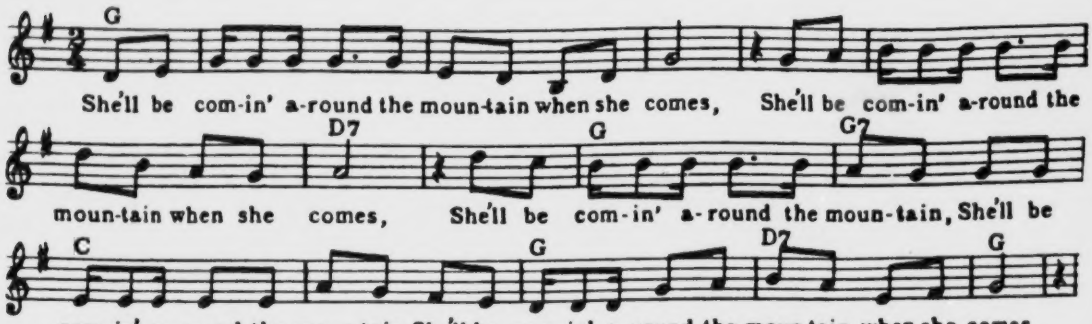
4. These three piggies they up and died,
   up and died all three.
   So don't ever try to go oink, oink, oink,
   If you only can go wee, wee, wee.

* The 'oink' is the snoring noise made by vibrating the uvula, that thing that hangs in the back of the throat. I have yet to meet a child under 12 who can make this sound; but of course they will try to. Recommended for grades K–5.

Bill Bonyun, of Wiscasset Maine and founder of Heirloom Records was the first person I know of to realize the uses of folk music for teaching. He spent his career traveling New York and the New England doing school programs and now, well into his eightys, is still going strong (although not as far). While working at Old Sturbridge Village in Massachusetts, which is a reconstruction of a typical early New England village, Bill learned this song from a village visitor in the 1950s. While still in my single digets I learned it from him shortly thereafter and have been singing it ever since.

SHE'LL BE COMIN' AROUND THE MOUNTAIN

Lively ♩ = 138


G
She'll be com-in' a-round the moun-tain when she comes, She'll be com-in' a-round the
D7
G
G7
moun-tain when she comes, She'll be com-in' a-round the moun-tain, She'll be
C
G
D7
G
com-in' a-round the moun-tain, She'll be com-in' a-round the moun-tain when she comes.

1 She'll be comin' around the mountain when she comes, (2)
She'll be comin' around the mountain, (2)
She'll be comin' around the mountain when she comes.

2 She'll be drivin' six white horses, *etc.*

3 We will all go out to meet her, *etc.*

4 We will have chicken an' dumplin's, *etc.*

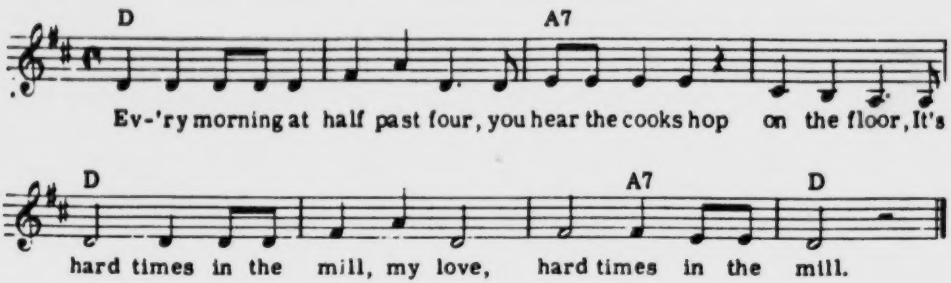
5 She'll be reelin' an' a-rockin', *etc.*

6 We'll shout glory hallelujah, *etc.*

(Alan Lomax, Folk Songs of North America, Doubleday)

HARD TIMES IN THE MILL

Plaintively


D
A7
Ev-'ry morning at half past four, you hear the cooks hop on the floor, It's
D
A7
D
hard times in the mill, my love, hard times in the mill.

1. Every morning at half-past four
   You hear the cooks hop on the floor.

CHORUS: It's hard times in the mill, my love,
Hard times in the mill.

2. Every morning just at five
   You gotta get up, dead or alive.

3. Every morning at six o'clock
   Two cold biscuits, hard as a rock.

4. Every morning at half-past nine
   The bosses are cussin' and the spinners are cryin'.

5. They docked me a nickel, they docked me a dime,
   They sent me to the office to get my time.

6. Cotton mill boys don't make enough
   To buy them tobacco and a box of snuff.

7. Every night when I get home,
   A piece of corn bread and an old jawbone.

8. Ain't it enough to break your heart?
   Hafta work all day and at night it's dark.

(Melody from, Lomax, Guthrie and, Seeger, Hard Hitting Songs for Hard-Hit People, Oak Publications. Lyrics from Fowke and Glazer, Songs of Work and Protest, Dover Publications.)

• THE HAMMER SONG •

by Lee Hays and Pete Seeger*

2. If I had a bell, I'd ring it in the morning,
I'd ring it in the evening—all over this land.
I'd ring out danger, I'd ring out warning,
I'd ring out love between my brothers and my sisters
All over this land.

3. If I had a song, I'd sing it in the morning,
I'd sing it in the evening—all over this land.
I'd sing out danger, I'd sing out warning,
I'd sing out love between my brothers and my sisters
All over this land.

4. Well, I've got a hammer, and I've got a bell,
And I've got a song—all over this land,
It's the hammer of justice, it's the bell of freedom,
It's the song about love between my brothers and my sisters
All over this land.

(Pete Seeger and Bob Reiser, Carry It On, Simon and Schuster)

I'M ON MY WAY

This is a black spiritual that celebrates the joy of finding a way to go, of traveling a path that you yourself have chosen. To find a reason for living -- for a day, a week, a month, a year or a lifetime -- this is a blessing that all of us may pray for. Traveling does not mean 'going it alone.' Traveling is best when you share the way, the work, the fun, the fatigue, the company of others. This song, much sung during the years of the civil rights movement, celebrates the courage that it takes to make a start, to move forward, to endure.

I'm on my way, and I won't turn back (three times)
I'm on my way, Great God, I'm on my way.

If you won't come, don't hinder me.

I asked my brother to come with me.

I asked my sister to come with me.

I asked my mother to come with me.

If she says no, I'll go anyway.

I'm on my way to Freedom Land.

20.

La Bamba

C7 F C7 F
Pa- ra Bai-lar La Bam-ba Pa- ra bai-lar la la La Bam-ba, Se ne ce
C7 F C7
si- te na po- ca de gra - cia, te na po- ca de
F C7 F C7
gra- cia para mi pa- ra ti ya- a- ri- ba, Y'a-ri ba Y'a- ri- ba y'a-
F C7 F C7
ri ba, y'a- ri- ba re por - ti se re, por ti se- re Bam ba
C7 F C7 C7
bam- ba, Bam- ba, bam- ba, Bam- ba,
C7 F C7 F
Yo no soy mar i- ne- ro, Yo no soy mari- ne- ro, Soy cap-
C7 F C7 F C7
tan, Soy - cap- i- tan,Soy cap- i- tan. Bam- ba, bam li ba,

La Bamba

To dance La Bamba,
a little happiness is needed,
For you, for me,
Y'ariba, for you I will be.
Bamba, Bamba.

I am not a sailor,
I am Captain.
I am Captain.
I am Captain.
Bamba, Bamba.

La Bamba made folk music history long before it made Rock & Roll history with Ritchie Valens (Richard Valenzuela) in 1958. The Rolling Stone Magzine's history of Rock & Roll, Rock of Ages says "La Bamba was almost a pan-Latin folksong..." We will probably never know in which country it started but a good guess is Mexico. Cesar Rosas of *Los Lobos* says, "La Bamba probably goes back 200 years. It means 'wedding song' and it's still used in the State of Veracruz for marriages. The guy puts on this six-foot sash and the couple do this beautiful dance. They put this thing on the floor and use their feet to make a bow with it..." (The Billboard Book of Number One Hits.)

Complete Index of All Songs, Volumes I-VIII

If you didn't get Volumes I through VIII, you have missed all of these songs, with background and teaching notes. Back issues are available. Listed by Volume, Issue and Page (III:1-17)

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Complete Index of All Free Materials Still Available, Volumes I-VIII

All of the previously issued 57 free materials (except #14) (which now everyone will want of course) are still availalbe to our subscribers. We've also included the new one from this issue, m #58. Written by teachers and librarians, experts in their field, they are invaluable for the classroom teacher and a rich supplement to the newsletter.

To receive them, just photostat these pages, checking the ones you wish. They are free, but we ask that you send us stamps or a check to cobver the costs of printing, hnadling and postage. For 1 to 30 articles, send us two 25¢ stamps for each article. For over 31 articles --or for all 57 of them--send us a check for $15.

Please DO NOT SEND US STAMPED ENVELOPES. As each article varies in size, we will provide the correct size envelope for each order(part of your stamp cost).

___ #1 Folksongs and Social Studies. Article by Seidman presented at the National Humanities Faculty Leadership Session. 7 pages

___ #2 The Story of America Through Her Ballads & Folksongs, Arranged by Historical, Geographical and Social Eras and Movements (a bibliography and discography). An initial selection of specific songs, books and records of each period. 24 pages

___ #3 Folk Song and Literature. Article by Norma Livo. A must for any teacher. Contains detailed annotated bibliography of folksong picture books for younger children. 20 pages

___ #4 A Pot Pourri of Teaching Ideas of the American Cowboy and the West. All grade levels, K-12, compiled by working classroom teachers. Includes art, music, dramatics, language arts, social studies, values, etc., plus words and melodies for three more songs. 22 pages

___ #5 Using Folk Music Materials As Resources for Vocabulary and Comprehension Skill Development, by Sharon Klitt. Many specific exercises and techniques using two folksongs as examples of what can be done in reading. 11 pages

___ #6 Teaching the American Revolution Through Its Folksongs. A copy of Seidman's article in Social Education, November 1971. 12 pages

___ #7 Ballads & Broadsides of American Revolution. A copy of Scott's article in Sing Out, the folksong magazine. 6 pages

___ #8 Bibliography of Folksong Books of Other Lands. 2 pages

___ #9 Folksongs & Ballads: Bibliography. Not annotated but arranged by time periods. 12 pages.

___ #10 List of Suggested Classroom Follow-up Activities to Folksongs. Compiled by teacners on all grade levels. 6 pages

___ #11 Account of Teaching Folklore/Folksong to High School Juniors, by Anne Marie Billingsley-Klecken. 4 pages (Indiana)

___ #12 Folksongs of America: An Annotated Bibliography. 12 pages

~~___ #13 Bibliography of Folk Songs (not annotated). 6 pages~~

~~___ #14 Overview of Our [Tony & Laurie] Grant Proposal to the National Humanities Foundation. 5 pages~~

___ #15 Discography of Ballads & Folksongs (with addresses of record companies). Many records, out of print, still available in libraries. 20 pages

___ #16 Free and Valuable Folksong Material Available from the Library of Congress. 1 page

___ #17 Copies of Lesson Plans by Working Teachers on Various Grade Levels on Songs of the Colonial Period. You may find useful ideas here which you can use as is, or modify for your grade level. 20-40 pages

___ #18 Copies of Lesson Plans by Working Teachers on Various Grade Levels on British Ballads. 10-14 pages

___ #19 Teacher's Guide to Once in the Saddle: The Cowboy Era 1866-1896, by Seidman. 2 pages

___ #20 A Bibliography of Suggested Background Readings for Teachers for Information in American Social Studies & Folksong. Suggests a few good books on Whaling, Erie Canal, Lumbering, Forty-Niners, Cowboys, Farmers, American Revolution, Westward Movement and Frontier, Civil War Era. 3 pages

___ #21 The Civil War Through Its Songs & Ballads: A Dramatic Presentation, by Tony Scott(over 20 pages)

___ #22 Copies of Lesson Plans on Civil War Songs by teachers on various grade levels. You may find useful ideas here which you can use as is, or modify for your class level. (over 20 pages)

~~___ #23 An additional bibliography of books about the Civil War for students. Includes both fiction and nonfiction. (3 pages)~~

___ #24 A bibliography of books about Whales and Whaling for both teachers and students. (2 pages)

~~___ #25 A discography of Whaling Ballads and Folksongs.(1 page)~~

___ #26 An outline for following along with the movie, Moby Dick, starring Gregory Peck. (1 page)

___ #27 Lesson plans of children's songs and lullabies, drawn up by working teachers. (over 20 pages)

___ #28 Lesson plans of American Revolutionary songs made up by working teachers on various grade levels.(over 20 pages)

~~___ #29 Annotated bibliography of library books on the American Revolution for grades 2 through 12. Fiction, nonfiction, biographies. 9 pages~~

~~___ #30 More follow-up ideas for teaching about the Revolutionary War--art, reading, language arts and writing. 4 pages~~

___ #31 A short unit on Robert Burns: Great Romantic Scottish Poet, for junior high and up, compiled by Germaine Colvin, Pittsford, N.Y. Sutherland High School teacher. A 7-page unit including words and music for four of Burns's songs.

___ #32 Lesson plans on the California Gold Rush made and used by working teachers on various grade levels. (over 20 pages)

~~___ #33 Bibliography of library books on the California Gold Rush for both students and teachers: fiction, nonfiction, biography. (3 pages)~~

___ #34 The story of Noah's Ark--9 songs and their words and music (article in Vol. II, #3, pp. 68-69). (9 pages)

___ #35 Motivating Reading with Ballads, Folk Songs and Hymns . The words, music and reading exercises from Dr. William McCarthy's article, Vol IV, #1, over 21 pages with 30 varied reading activities.

___ #36 Lesson Plans About Whaling Songs.by teachers on various grade levels Over 20 pages.

___ #37 Lesson Plans About Sea Songs and Chanties by teachers on various grade levels. over 20 pages

___ #38 Worth Ten Men on a Rope by Dr. James A. Kracht, Texas A & M Univ. An eleven page unit on sea songs.

___ #39 Lesson Plans About Black Slavery and Freedom Songs by teachers on all grade levels. Over 30 pages

___ #40 Jimmie Rodgers: From Folk Song to Commercial Country by Dr. James Akenson. Fascinating seven page article (See Vol VI # 1, pg.3

___ #41 Assorted lesson plans for Lumbering Songs by various teachers.20 p.

___ #42 Folk Songs as Historical Literature for Young People by Tony Scott 16 pages -reprint of an article from literary magazine

___ #43 Elizabeth Cady Stanton 3 page background & short bibliography by Clare Wettemann (see Vol VI # 2 page.34)

___ #44 Studying U.S. History Through Songs -a 25 page section from Social Education. Covers folk, rock, popular and country music.

___ #45 2 sets of Lesson Plans on Music and the Environment, a series used in Harris County, Texas 1976-1980 by Jim Kracht Over 20 pages

___ #46 Assorted lesson plans for Farming Songs by various teachers-Over 20 p.

___ #47 Assorted lesson Plans of Railroad Songs by various teachers.Over 20 p.

___ #48 The Diversity & Beauty of Papua New Guinea Folk Song by Sister Lavin Duchense. 10 pages including 4 songs with music.

~~___ #49 The End of the Line-An Era Chugs By-The Retirement of the Little Red Caboose. 3 page article on history of the caboose. Newsday, 2/5/86~~

New
___ #50 Additional Background Materials on The Bill of Rights by Dr.Tony Scott Supplements notes presented in this issue.

___ #51 Article on Adoption of the Constitution and the Bill of Rights by historian Henry Mayer, newspaper, NY Newsday, August 3,1986

___ #52 Words, music and play party directions for 3 versions of Coffee Grows On White Oak Trees.

___ #53 Eight Songs of National Elections and Various Presidential Campaign Songs from Donald Prockup's article, VII #3, page 80.

___ #54 Four fascinating newspaper articles on the plight of the Family Farmer Newsday, New York Times, U.S. News.

___ #55 India, History, Music and Literature by Frank Borgia, 14 pages, a Bibliography, Discography on the Music of India.

___ #56 OralHistory, Popular Music & American Railroads, 1920-1980 by B.Lee Cooper. A 9 page reprint from The Social Studies.

___ #57 Preschool Teachers - Songs and Games by Meg Macleod-5 pages.

___ #58 KNPR Las Vegas - The Mostly Folk Catalog of Reorded Folk Music by David Weide, Producer "Mostly Folk" radio program. An up-to-date listing of sources of folk music record companies. 3 pages.

Name_____

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John W. Scott
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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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ANNOUNCEMENTS

OUR RATES ARE FINALLY GOING UP FOR 1991 - 1992.

Individual	$7.00
Institutions	$12.00
Foreign	$15.00

ITS STILL A GOOD DEAL AND GETTING BETTER ALL THE TIME
JUST LOOK AT THE GREAT STUFF IN THIS ISSUE!

LETTER from the EDITOR

I am very happy to tell you that Toshi and Pete Seeger are now members of our Advisory Panel. They gave valuable help to the environmental series (Volume IX) which was so well received by our subscribers. The current issue is indebted to them in more ways that one. Welcome aboard Toshi and Pete.

Thanks also for help this issue to Al Flanagan of El Cerrito, California. Al is a music research bloodhound and runs a mobile DJ service. For years he produced a program on the History of American music for WFCR here in Central Massachusetts, and he is a mine of information. He highly recommends Down Home Music in El Cerrito for traditional materials, both books and records.

I'm sorry this issue is so late and of course I have plenty of excuses. The Fancy Font software package by SoftCraft, Inc., which set our last issue is not definitely not recommended for speed. This issue was typeset with the help of Tim Mason and his Type-Set-It software. We think it is an improvement.

A trip to Tammany Parish, Louisiana didn't speed up my schedule any but I made some great new friends; among them Jeff Wegmann, Mikky Kleinpeter and Judy Seal. They work at the Covington Curriculum Center and are singlemindedly developing a library of song materials, tapes, and methods for getting folk songs into the classroom. They have a long term commitment to creative teaching of folk life and history. Covington should know what a dedicated team they have.

Ewin McCall died this year. He is one of the greatest singers and scholars of folk songs in the English language, ever. As far as I know he didn't play an instrument, but as an a cappella singer he has been an inspiration to millions - we teachers need to be reminded about what can be done with simply a voice and a good song. In harmony with his wife Peggy Seeger on banjo they are in my book unsurpassed.

The last issue of FITC (X #1) was designed to help teachers overcome inhibitions associated with singing in the classroom. This issue reaches out once again to that special needs population officially unrecognized until now - TATSIS (Teacher Afraid To Sing In School). To approach the problem scientifically we look first at other handicapped populations, which (in my experience) usually show enthusiasm for folk music. The only thing a TATSIS person has to have is a willingness to identify with the lowliest amongst us. In return she or he may win a joyful response from a delighted audience and may also learn priceless lessons to guide classroom singing.

Our last issue of volume X will reach you later in the summer and will deal with using song when working with delinquent youth.

WORLD MUSIC PRESS

FITC has not devoted time to the songs of other cultures. So you can imagine my delight when Judith Cook Tucker, editor of World Music Press, called out of the blue.

The World Music Press, she writes, "provides multicultural music publications and recordings for educators, community outreach programs and music lovers..." She provides materials on the music of Mexico, Jamaica, Latin America, Native America, Ireland, China, India, Japan, Greece; also information about, games, stories, and instrument.

Editor-in-Chief Judith Cook Tucker whistle-stopped through our offices in late March, long enough to witness the presure cooker safty explode, spraying cooked rice all over my kitchen. In this wet rice jungle we made a clearing and over (rice) dinner we got to know each other.

Judith Cook Tucker received a Masters in Musicology from Wesleyan University and is now dedicated to providing top quality educational materials, some of which will be reviewed in FITC. I feel what she has to offer our readers is so useful I have asked Judy to send you her catalogue. Please note: this does not mean you are on another mailing list; you will hear no more if you do not respond.

Her address is:

(Judy's)

World Music Press
11 Myrtle Ave.(P.O. Box 2565)
Danbury, CT 06813
(203) 748-1131

Communications

I keep a guitar in my seventh grade class. We sing at least two songs a week and they love it. We always choose a song from the period we're studying. A music teacher (7-9 gr.) and I taught a 5-session course in history of American folk music for teachers in our District (K-12) and had a wonderful time. Best wishes to you for your new task!

John White Islip, N.Y.

* * *

Go for it. You bring wonders every issue -- and the '90's are going to belong to the singers and tellers: you'd think the nation could have heard you all 10 years ago!

Helen Bryant Fort Wayne IN

* * *

Congratulations on your new undertaking! You've taken on a huge job, and an extremely important one in my opinion. Many thanks from those of us out here who understand and appreciate the value of folk music in the classroom. Rusty and I enjoyed your comments on how to get students singing. We are full-time musicians, doing American history through folk song, and have sung for thousands of school kids during the past 25 years or so. Your advice is right on the button. [Thanks for the Tapes, which we will review]

Keith and Rusty McNeil
Riverside CA

* * *

I've done over 200 residencies and over 2000 assemblies in the last 12 years. I've used Folk Song in the Classroom at many teachers workshops. It's a great publication - keep it up!

Dan Keding Springfield IL

* * *

Congratulations on a job well done with Vol. X #1 Fall 1989. Tony and Laurie can relax knowing that their effort will be carried on in the serious but light-hearted tradition that it has been known for, all these years (I even found a postage stamp that echoes my sentiments for you!).

Darcy O. Campbell Sedgwick ME

[Darcy sent a 22c. stamp with bombs or fireworks bursting in air. A real 4th of July stamp. Tony's still working on Folk Song in the Classroom, but he seems pretty relaxed].

* * *

I am very busy now singing in the classrooms of San Diego County. These appearances are under the auspices of the Gifted and Talented Education Program...I have been teaching a series of one-day seminars on folk music for teachers, for University Extension on the San Diego and Santa Cruz campuses. You may be sure that FSIC is fully discussed in these sessions! My check for $5.00 (what a bargain!) is enclosed.

Sam Hinton La Jolla, CA

* * *

Thanks for taking over FSIC - you should be perfect for it.

J. F. Warner Washington D.C.

Thank you for my copy of Vol. X of Folk Song in the Classroom, which I recently received and which I always find very interesting and informative. I am sure I am the only recipient in Australia of this magazine. Congratulations also on your appointment as editor. I am sure it is no easy task, but enjoyable and challenging.

I read on the cover of Vol. X a listing of subjects to be covered in future issues, including ESL in which I have done considerable work over the years. I am enclosing a book of songs which I wrote in connection with teaching ESL and which might be of some use to you when you are ready to cover this aspect of music....The songs were widely used in Australia.

Sr. Duchesne Lavin
Kensington, N.S.W. Australia

Dear Sister,

We are delighted to have news of you. We thank you for your kind words and hope, it may be, that you will remember us in your prayers. Yes, we do plan an issue on ESL and bilingual education. Your beautifully produced book Sing and Learn will surely prove of interest and value to teachers on this side of the Pacific, where many thousand immigrant children need to be taught English as well as have lesson in their native tongues.

We well remember your first article for us, "Folk Songs of Papua, New Guinea, which appeared in Folk Song in the Classroom, Vol. VI #3 (Spring 1986), as well as your little book Kada Kakilai which we have offered to our readers as a 'freebie.'

Thank you too for the lovely Australian stamps. One of our subscribers, Melinda Terry of Aurora Colorado is this year an exchange teacher in Australia; so that makes two of you receiving the newsletter, at least this year.

received with thanks: Sing and Learn: a collection of songs written as an aid for Teaching English as a Second Language in Primary Schools, By Sr. M. Duchesne Lavin. Castle Music, 120 Christie Street, St Leonards, NSW 2065.

* * *

ANNOUNCEMENT

Peter and Mary Amidon will be the conference leaders of the Teachers' Playshop which will be held August 22-25, 1990 at Ashoken Camp in the Catskill Mountains of New York. The Amidons will be joined by Mary Cay Brass, Lesley Elias, John Krumm, Sam Moffat and David Levine. The staff will lead workshops in singing games and traditional dances from various cultures; storytelling; theater and puppetry; self esteeem through music and games; and African drumming. The three days of workshops and evening dancing is geared to classroom teachers and others who work with children. For more info please contact: Fiddle and Dance, RD #1, Box 489, West Hurley, NY 12491, or call 914-338-2006.

PEOPLE WITH SPECIAL NEEDS ESPECIALLY THE NEED FOR SONG

By J. W. Scott

It was Jo Metcalf Schwartz who got me started with the guitar when I was in junior high school. She taught me my first song, Down In The Valley, with bass runs; that was really something.

Jo had been crippled by polio, which killed and crippled many people before the 1950's when Dr. Jonas Salk discovered a vaccine. It struck without warning and kept the country terrified. There were polio victims everywhere. Because of this and the fear, I suspect, society was more sympathetic towards polio victims than towards most other handicapped people.

I Liked Jo very much, but I remained uncomfortable about her handicap. Looking back I realize now that society was not even attempting to accept handicapped people generally, in spite of its sympathy with polio victims. Jo was living in a non-handicapped world; I was living in one which didn't teach its members how to relate to people who weren't supposed to be there.

People who are handicapped remind others that they can become crippled too, and they don't like it. For more than 100 years this society has had an obsession with institutionalizing its 'failures': separating, isolating, hiding and ultimately trying to forget about handicapped people when it is not really necessary to do so. By the time I was growing up

in the 1950's and 1960's institutionalization had done a pretty thorough job. My memories of those years are a panorama almost devoid of images of people with overt physical, mental and emotional impairments.

Starting in the 1970's I worked in a number of institutions in central Massachusetts including 'Schools for the Retarded', and a 'Mental' Hospital. Isolated by the immensity of the institutions it was all to easy to dehumanize the human being; the acres upon acres of grounds, scores of buildings, locks, reenforced glass, specialized equipment, cooking pots you could do the breast stroke in, grand corridors that seemed better suited to house large locomotives than people.

A few days of polite training could hardly prepare a person for the rigors of ward work on a large scale; bathing, dressing, feeding, toileting, lifting, medicating, etc. Newcomers started at the bottom, which generally meant the multihandicapped and least functioning clients (classifications of profound mental retardation, quadriplegics, seizure and genetic disorders, incontinence, violence, etc.). At first (I am now ashamed to say) I questioned whether the society should have even been keeping some of these people alive. Eventually I realized that of course each was a human being with a set of special needs; many of which would not have developed to handicaps had it not been for institutionalization. Still many more handicaps were caused in one way or another by institutionalization itself.

More important, I came to realize that the vast majority of these people had strengths which, if capitalized upon, would contribute to and not be a drain on society.

Some of these people had trouble learning the simplest of tasks, but once learned would do them with genuine pride for the rest of their lives. Sometimes extraordinarily sound minds were imprisoned in bodies made stiff and useless by purely physical afflictions like cerebral palsy. Most could respond positively to sincerity in spite of abuse, neglect and cruel treatment. Some were remarkably shy and hid their gifts. I came to the point of view, eventually, that most if not all were struggling in truly heroic ways to grow and achieve. But this cannot happen unless people are viewed as individuals with their own unique gifts and problems. Simplistic labels, classifications etc., prevent us from seeing how a person can change, can become a productive and happy member of society rather than a mere pile of flesh in a back ward.

Many victims are aware not only that something is wrong but that they are wronged. What they are is no fault of their own, but they may be exposed daily to discomfort, humiliation and fear. They are members of the human race, but also outcasts. They are special people with special needs.

Music is one of the supremely valuable ways of making friends with these special people, gaining cooperation, and just having a great time. is/ Included here is my sack of songs, tried and true, for people with special needs. Just follow my suggestions, given with Swing Low, Sweet Chariot.

What songs have you used successfully with people with special needs? Please share your experience with the rest of us.

SWING LOW, SWEET CHARIOT

This was one of the first songs I sang in homes or school for people with special needs. It helped me learn an educational axiom: learning takes time, patience and repetition. It take a little longer.

I was once assigned to watch a day room of non-ambulatory clients I knew little about and who, as far as I could tell, had only a rudimentary awareness of reality. I had a guitar and started working on an arrangement of, Swing Low, Sweet Chariot. I had sung for this group before but they had showed no recognition of my presence. Now I felt quite alone to work on my arrangement. I played and sang the song over and over again. Four times through and 15 minute later, the wild flailing of a young woman afflicted with cerebral palsy caught my attention.

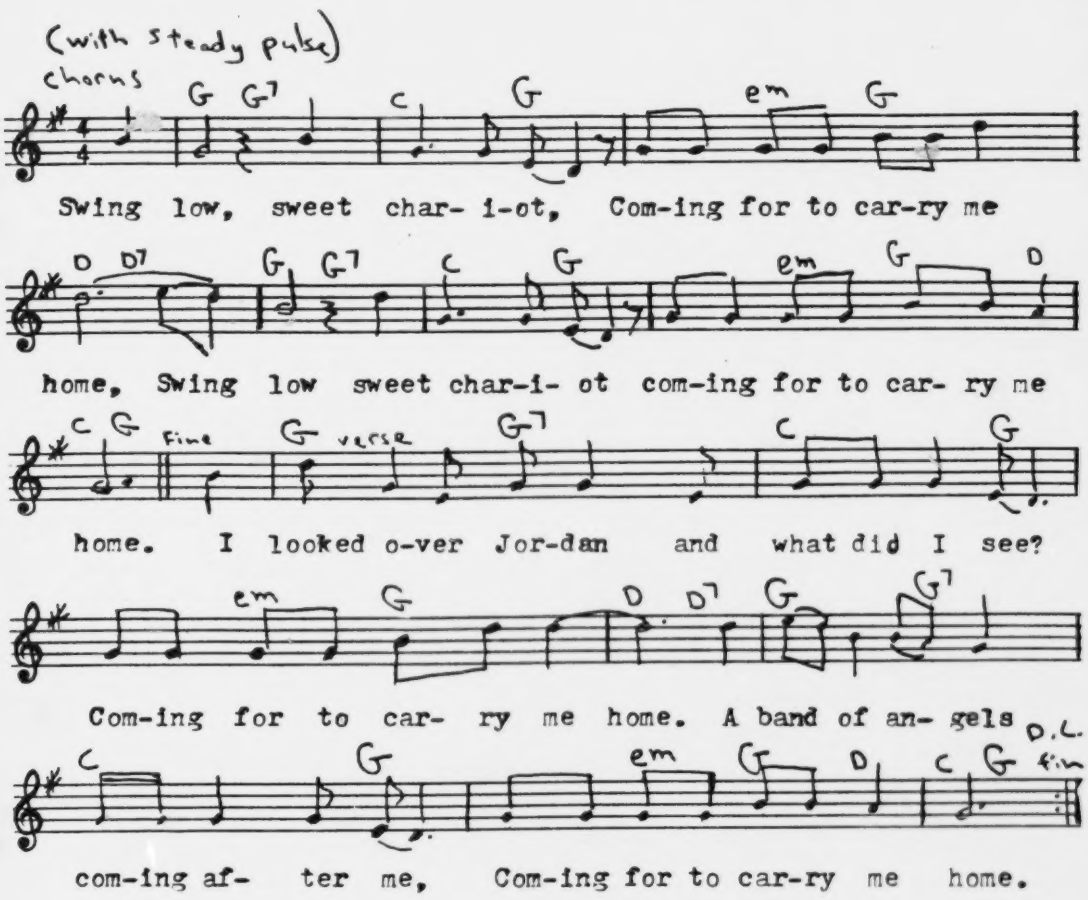
As the radio is often played on the ward, I think it took her that long to realize that it wasn't canned music. Then she yelled and laughed and whooped, and her limbs and head danced uncontrollably in the air. Soon the contagion spread to the others; a happy cacaphony came to a wild crescendo and then subsided, at which point I ended the song. I was very impressed; from that day on I was recognized on the ward as a human being.

Songs inspire non-handicapped people. They also have power to reach human beings isolated from others by the severest of handicaps. This breakthrough affirms their humanity and links them with the universe. Experience with the handicapped has to be of profound interest to all teachers. This experience tells us that even the most estranged can be reached and inspired by song.

From that day on I have used the same formula in a variety of settings but especially with people classified as retarded. I pick a song and play it until it 'catches' (or they throw me out).

Swing Low, Sweet Chariot, has been a real favorite. A slave spiritual, it tells of a merciful God and the glorious realization of His acceptance of even the most despised.

(with steady pulse)


Chorus
G G7 C G em G
Swing low, sweet char- i-ot, Com-ing for to car-ry me
D D7 G G7 C G em G D
home, Swing low sweet char-i- ot com-ing for to car- ry me
C G Fine G verse G7 C G
home. I looked o-ver Jor-dan and what did I see?
em G D D7 G G7
Com-ing for to car- ry me home. A band of an- gels
D.C. al Fin
C G em G D C G
com-ing af- ter me, Com-ing for to car-ry me home.

If You get there, before I do,
Tell all my friends, I'm coming too.
(Cho.)

10

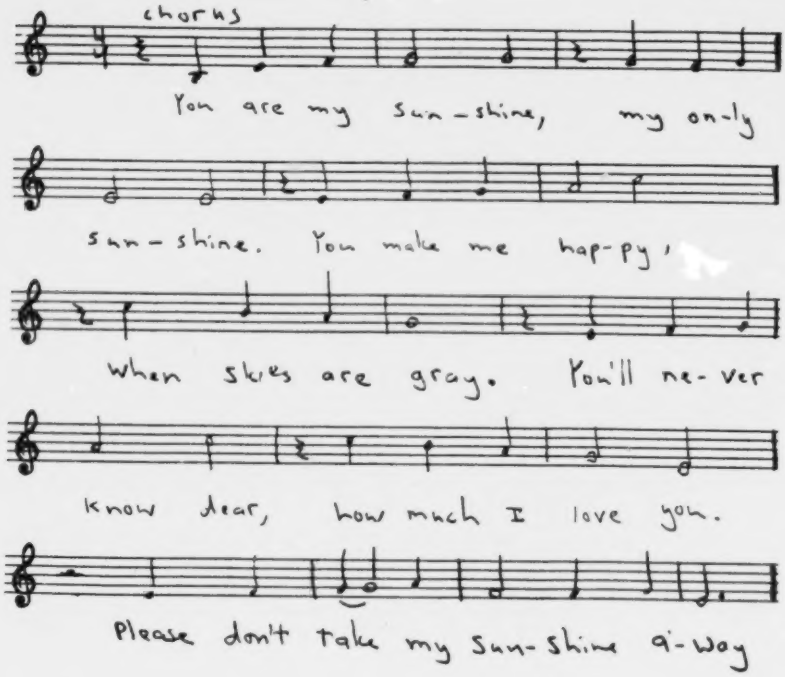
Thanks to Pete Seeger,
American Favorite Ballads
(arr. JWS)

40

YOU ARE MY SUNSHINE

By Jimmy Davis and Charles Mitchell

Jimmy Davis was a Louisiana farm boy whose song writing and entertainment success won him such fame that he was twice elected governor. You are My Sunshine has been described as 'the most popular song in the history of country music. This was the most universally loved song in the institutions for the handicapped where I worked.


chorus
You are my sun-shine, my on-ly
sun-shine. You make me hap-py,
when skies are gray. You'll ne-ver
know dear, how much I love you.
Please don't take my Sun-shine a-way

**The other night, as I lay sleeping,
I dreamed I held you in my arms.
When I awoke, dear, I was mistaken,
So I hung my head and I cried.**

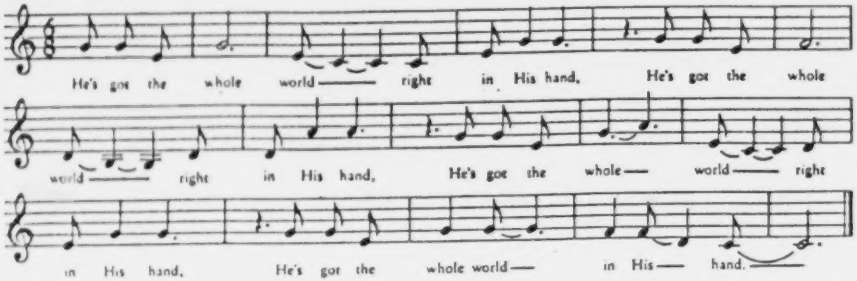
Chorus

**You told me once dear, you really loved me,
and no one else would come between.
Now you have left me, for another,
And you have shattered all my dreams.**

Chorus

HE'S GOT THE WHOLE WORLD IN HIS HAND

Two noted collectors, Anne and Frank Warner, learned this song from Sue Thomas of North Carolina in the early 1930's. Traveling the country they taught it to many people. Later it entered the repertoire of famous singers like Marian Anderson, Mahalia Jackson andd Odetta; and it became the favorite of thousands during the years of the civil rights movement. For young people with special needs the song offers inspiration, consolation and support. We are one family, we are all loved; nobody is included out. It is easy for the singers to add new verses as they go and to keep singing the beautiful first verse in between; this makes possible a sustained, moving experience.


He's got the whole world— right in His hand, He's got the whole
world— right in His hand, He's got the whole— world— right
in His hand, He's got the whole world— in His— hand.

He's got the whole world right in his hand,
He's got the whole world right in his hand,
He's got the whole world right in his hand,
He's got the whole world in his hand.

He's got the little bitty baby in his hand, (three times)
He's got the whole world in his hand.

He's got you and me right in his hand, (three times)
He's got the whole world in his hand.

He's got the trees and the flowers right in his hand,
(three times)
He's got the whole world in his hand.

He's got the moon and the stars right in his hand,
(three times)
He's got the whole world in his hand.

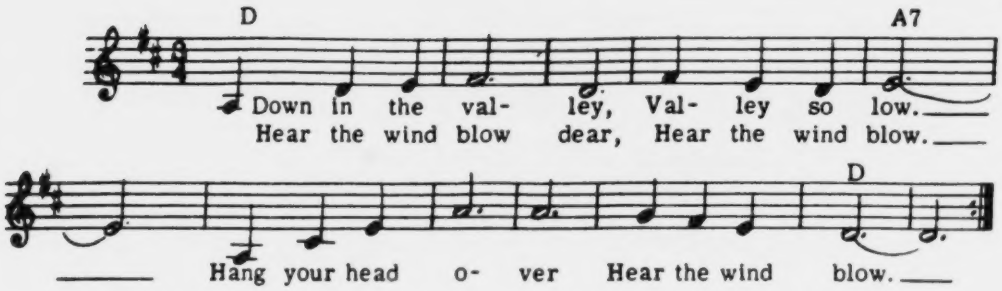
reproduced by permission from Traditional American Folk Songs from the Anne and Frank Warner Collection. Syracuse University Press, 1984.

12

with many thanks to Anne Warner

Down In The Valley

(Another Southern mountain version of an older song from England, Ireland, or Scotland.)



Roses love sunshine, violets love dew
Angels in heaven, know I love you.
Know I love you dear, know I love you
Angels in heaven, know I love you.

If you don't love me, love whom you please
Throw your arms round me, give my heart ease.
Give my heart ease love, give my heart ease
Throw your arms round me, give my heart ease.

Build me a castle forty feet high
So I can see him as he rides by.
As he rides by love, as he rides by
So I can see him as he rides by.

Write me a letter, send it by mail
Send it in care of Birmingham jail.
Birmingham jail love, Birmingham jail
Send it in care of Birmingham jail.

(Repeat first verse)

from Pete Seeger.
American Favorite Ballads
New York: Oak Publications

I'm A Little Cookie

LARRY PENN

D7
G
1) I'm a lit-tle cook-ie yes I am. I was made by the
2) I'm a lit-tle chocolate bar I am. I was made by the
G
D7
cook-ie man. On my way from the cook-ie pan a
chocolate man. On my way from the chocolate stand I
D7
G
D7
li'l piece broke off me A li'l piece broke off me
got a li'l bend in me. I got a li'l bend in me
D7
G
um hmm, a li'l piece broke off me um hmm, but
um hmm, got a li'l bend in me um hmm, but
C
C#o
G/D
E
A7
D7
G
I can taste just as good, um hmm, as a re-gu-lar cook-ie can.
I can taste just as good, um hmm, as a re-gu-lar chocolate bar can.

3) I'm a little tootsie Roll I am
I was made by the tootsie roll man
On my way from the tootsie roll land
I got a li'l twist in me.

[Got a li'l twist in me, um hmm] 2x
But I can taste just as good um hmm
As a regular tootsie roll can

4) I'm a little gum drop, yes I am.
I was made by the gum drop man
On my way from the sugar cain
I got a li'l dent in me.

[Got a li'l dent in me, um hmm] 2x
But I can taste just as good, um hmm
As a regular gum drop can.

5) I'm a little cookie, yes I am
I was made by the cookie man
On my way from the cookie pan
A li'l piece broke off a me.

Now I'm not as round as I might be
But I taste good just wait and see
And I can love back just twice as hard
As a regular cookie can.

14

Words and Music by Larry Penn
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44

WE SHALL NOT BE MOVED

We're fighting for our freedom, we shall not be moved
We're fighting for our freedom, we shall not be moved
Just like a tree, that's planted by the water,
We shall not be moved.
Chorus

We're fighting for our children, we shall not be moved
We're fighting for our children, we shall not be moved
Just like a tree, that's standing by the water,
We shall not be moved.
Chorus

We'll build a mighty Union, we shall not be moved,
We'll build a mighty Union, we shall not be moved
Just like a tree, that's standing by the water,
We shall not be moved.
Chorus

15

John A. Scott
The Ballad of America

WE SHALL OVERCOME

WE SHALL OVERCOME Videotape, 58 minutes, 1989. California Newsreel: 149 Ninth Street/420, San Francisco, CA 94103. Sale $250 rental $75.

This tape introduces students to the civil rights movement by telling the story of a song, We Shall Overcome. This is oral and musical history of the sixties with a star cast -- Pete Seeger, Julian Bond, Miles Horton, Joan Baez, Taj Mahal,Martin Luther King, Jr., Jamila Jones, Bernice Reagon, Guy Carawan, and more.

At the beginning we are taken back to the song's origins in slavery, and see how it is still sung today by descendants of the Johns Island, South Carolina, slaves in the form of the 'shout.' By the end of the 19th century the old "I will overcome" is sung in the variant "I'll be all right." The song emerges as a North American blending of European 'spiritual song' and African rhythm.

During the late '20's and the New deal "We Will Overcome" turned into a a song of union-building and social struggle. The tape might well have devoted a section to this, but it moves swiftly to the post-war period. In South Carolina in 1945 the song provided inspiration for the union struggles of black tobacco workers; thay sang "We will win our rights."

Not a few union militants and organizers attended sessions at Miles and Zilphia Horton's Highlander Folk School in Monteagle, Tennessee. There many of them learned "We Will Overcome;" as a result it spread throughout the South during the fifties. Two great folk singers and scholars were specially influential in teaching it: Pete Seeger and Guy Carawan.

"We Will Overcome" moved on into the civil rights struggles of the late fifties and sixties. By this time the "will" had had been changed to "shall;" new verses proliferated mirroring the dreams and the demands of a new generation -- in Nashville, on the Freedom Rides, with the Freedom Singers in Albany, Georgia, at the March on Washington in 1963. James Chaney's younger brother, who sings with tear-streaked face at Chaney's funeral (1964), provides an agonizing climax to this phase of the story.

The participants in these struggles tell what the music has meant to them. It banishes fear, it links the individual with humanity itself, it raises up like a tangible vision the dream of happiness and freedom for which men , women and children are ready to give their lives. It steels the will to overcome "the crippling legacy of bigotry and injustice," as President Johnson put it, with which slavery saddled American society.

Toward the close of the tape we are shown how the song has made its way around the world, and has become an international hymn sung by human beings everywhere who battle the forces of evil, cruelty, hatred and destruction in the 20th century. Bishop

Tutu is shown singing "We Shall Overcome;" the image is unforgettable.

This is a tape to be shown in all schools, to young people of every age from the 4th grade up to graduate level. Your students, as ours have, will greet it with delight. Never was there a more stunning illustration of the truth that music makes history real and is indispensable for the portrayal of human life, vision and struggle.

In order to provide a classroom supplement to the tape, we reproduce in the following pages the lyrics and text of "We Shall Overcome," together with other freedom songs that are sung as the narrative unfolds: notably "Keep Your Hand on the Plough" (or, Eyes on the Prize); "Oh Freedom;" and "Another Man Done Gone." Brief notes on these three songs are provided below.

It may be that you-all out there would like a whole issue devoted to the songs of the civil rights movement. If so drop us a line. If there are civil rights songs songs that we ought to know and maybe don't, send 'em along! JAS

Keep Your Hand on the Plough This is an old spiritual that has been sung over the years by both black and white people, and that in the course of time has gathered new verses. The most recent change, of course, has been in the line "keep your hand on the plough." This, if you were a ploughman, meant move straight ahead, keep on your course no matter what. This advice was ok for people living and working in rural communities, but not for urban folks. So the line was changed: "keep your eyes on the prize, hold on." One way or the other this song has for years inspired Americans in life's battles.

Oh Freedom This as one of the greatest American freedom songs. Little is known about its origins -- except that it was sung by African-American soldiers during the Civil War. Surfacing again during the civil rights movement, it did much to inspire the struggles of the '60's.

Another Man Done Gone This is a haunting and (we think) incomparably beautiful lament. Alan and John Lomax recorded it in the thirties from the singing of Vera Hall of Livingston, Alabama for the Library of Congress Archive of American Folk Song. The 'county farm', in the old days, was the Southern state penitentiary where black folks were condemned to hard labor, often with ball and chain, for petty offences; a living death from which some fled at the peril of their lives. The song laments the senseless wastage and destruction of life which the African-American people suffered.

We Shall Overcome

C F C
We shall o - ver - come,
C F C F G7
we shall o - ver - come, We shall o - ver-
C D7 G D G A7 D7 G7
come, some day, some day; Oh
C F C Dm G7
deep in my heart I know that I do be-
Am C7 F C G7 C
lieve We shall o - ver - come some day.

We shall organize, we shall organize,
We shall organize some day, some day;
Oh, deep in my heart, I know that I do believe
We shall organize some day.

We shall end Jim Crow, we shall end Jim Crow,
We shall end Jim Crow some day, some day;
Oh, deep in my heart, I know that I do believe
We shall end Jim Crow some day.

We shall walk in peace, we shall walk in peace,
We shall walk in peace some day, some day;
Oh, deep in my heart, I know that I do believe
We shall walk in peace some day.

We shall build a new world, we shall build a new world,
We shall build a new world some day, some day;
Oh, deep in my heart, I know that I do believe
We shall build a new world some day.

We'll walk hand in hand, we'll walk hand in hand,
We'll walk hand in hand some day, some day;
Oh, deep in my heart, I know that I do believe
We'll walk hand in hand some day.

We shall overcome, we shall overcome,
We shall overcome some day, some day;
Oh, deep in my heart, I know that I do believe
We shall overcome some day.

j8

John A Scott, The Ballad of America

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KEEP YOUR EYES on the PRIZE

Ma - ry wore three links of chain, Ev - ery
link was Je - sus' name. Keep your chorus
hand on - the plough, Hold on. Hold
on, Hold on, keep your
hand on the plough, Hold on.

Paul and Silas bound in jail,
Had nobody to go their bail,
Keep your eyes on the prize,
Hold on.

Chorus:

Hold on,
Hold on,
Keep your eyes on the prize,
Hold on.

Only one thing we done wrong,
Stayed in the wilderness too long,
Keep your eyes on the prize,
Hold on. CH

Freedom's name is mighty sweet,
All this world is gonna meet.
Keep your eyes on the prize,
Hold on. CH

Keep your Eyes on the Prize is an old spiritual sung by both black and white; and was very popular during the civil rights movement. Somewhere along the way "keep your hand on the plough" got changed to "keep your eyes on the prize."

OH FREEDOM

2. No more moaning, no more moaning,
No more moaning over me;
And before I'll be a slave,
I'll lie buried in my grave,
And go home to my Lord, and be free.

3. No more mourning, no more mourning,
No more mourning over me.
And before I'll be a slave, etc.

4. No more weeping, no more weeping,
No more weeping over me;
And before I'll be a slave, etc.

5. No more sighing, no more sighing,
No more sighing over me;
And before I'll be a slave, etc.

6. Oh, what singing, oh, what singing,
Oh, what singing over me;
And before I'll be a slave, etc.

7. Oh, what shouting, oh, what shouting,
Oh, what shouting over me;
And before I'll be a slave, etc.

8. Oh, freedom! Oh, freedom!
Oh, freedom over me;
And before I'll be a slave, etc.

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John A Scott
The Ballad of America

ANOTHER MAN DONE GONE

2. I didn't know his name,
I didn't know his name,
I didn't know his name,
I didn't know his name.

3. He had a long chain on,
He had a long chain on,
He had a long chain on,
He had a long chain on.

4. He killed another man,
He killed another man,
He killed another man,
He killed another man.

5. I don' know where he's gone,
I don' know where he's gone,
I don' know where he's gone,
I don' know where he's gone.

6. I'm gonna walk your road,
I'm gonna walk your road,
I'm gonna walk your road,
I'm gonna walk your road.

7. Another man done gone,
Another man done gone
From the county farm,
Another man done gone.

51
Archive of Folk Song
78 r.p.m. recording
tr. JAS

SUPPLEMENTARY MATERIALS

We are undertaking a reorganization of our supplementary materials. Items that are out of date, or not in demand, or that duplicate others, are being eliminated. We will provide, hopefully in our next issue, a revised list of items still available.

In addition we are preparing supplementary materials in two new categories. The availability of new items in each of these categories will be announced from time to time:

A. BIBLIOGRAPHIES

This will be a series of one-page bibliographies upon different folk song topics. #1 in this series will be a "Getting Started" bibliography, which will list a selection of available books that are a must for teachers getting started with song in the classroom. We appeal to our readers: please send us citations of material that you feel fits into the "Getting Started" category, with information as to author and source from which the book or pamphlet is available. It would be helpful too to have any additional comments that you would care to make.

B. CAMERA-READY SONGSHEETS and the FOLK SONG FILE

The second category will consist of a series of camera-ready songsheets, 8 1/2" x 11", in packets of 6 to 10 sheets dealing with a given topic. All you have to do is to duplicate the copies you need and you have some great songs for instant classroom use and for your own file. These songsheets, affordably priced, will contain the following elements:

side 1 (for the students): melody line, chords and lyrics: background information about the song and circumstances under which it was composed: additional sources.
side 2 (lesson guide): information of value to the teacher for using this song with students at various levels.

Please send us your suggestions about topics for which you would like these songsheet packets to be prepared.

Note There is a saving if you buy the entire set. Vols. I through IX (along with a subscription to X) cost $35.00 (individual) or $49.00 (institutional)

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

Copywrited

Volume X #3, Spring, 1990

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* *

OUR SUBSCRIPTION RATES HAVE GONE UP FOR 1990 - 1991

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LETTER FROM THE EDITORS

We're delighted to announce the addition of an assistance editor to the FITC staff. Diana Palmer is well qualified for the position. She works with troubled youth in Southbridge, Massachusetts, is an accomplished musician and an excellent proofreader.

Volume X Number 2 of FITC was prepared for mailing one Sunday afternoon in July. We worked around a table in Diana's living room in the house that Tom built with the help of his father, Tim, and his uncles. Tim, a New England master mason, died a couple years back. The house is built of field stone and would take more than earthquakes or hurricanes to shake it down.

The team doing the mailing was an assorted one -- people came and went. Helping us with the work as the mood struck them were Tom and Diana's son, young Tom, her brother Paul, his sons, Charlie, Ben and Matt, and their friend David.

Piles of newsletters were lying around in boxes. The first job was sealing them; it went pretty fast with five or so pair of hands. "Where is all this stuff going?" Matt asked (he's a nine year-old towhead with a patterned blue shirt flowing down to his knees).

"Lotta places," said Diana, "like Arkansas and Iowa and Maryland and Wisconsin."

"California and New York, too," added John, "that's where most of the readers are, and there's quite a few in Illinois and Indiana."

Don't forget Alaska," said Tony, "to say nothing of other parts of the world."

We stuck an address label on to each newsletter, being careful to keep them in the proper order, arranged according to zip codes. The final step was to make bundles of newsletters with the same zips, put rubber bands around the bundles, and pack them in mail bags for the post office. The whole job took about five hours, or in terms of total team effort, about 30 people-hours.

As night was falling we had supper on the deck, mostly pizza and Greek salad. Tom's horse was grazing in the field below; beyond were the woods and the deer. "Thank you very much for helping us," we told the kids. They went off to watch TV; Faintly came the sound of Harry Belafonte singing the Banana Boat song.

* * * * * * *

The grass in Tom's field his horse is grazing grows for free but ~~the~~ nothing else does. If you think those boys did all that hard work for the love of teachers you're sadly mistaken. They did it for *pizza* and guess who pays for it? There are *no* deep pockets at FITC: expenses are paid for by subscription, and the hard work of Lori, Tony, John and Diana. Please take a moment to consult the magazine's back cover and bring your subscription up to date. In addition, a contribution to the extra cheese fund would be greatly appreciated.

Sincerely, John + Tony

Sue Duffy Taft CA

I have only begun to read the newsletters that you kindly sent me -- and I am already hooked! I am a kindergarten teacher who loves folk music and am always looking for a way to integrate folk song into my program. As you can imagine, I'm in 7th heaven now that I've discovered your publication. Keep up the <u>super</u> work - you are filling a need for many teachers like myself.

* * *

Thanks, Sue.

* * *

Rob Darrow Fresno CA

The New California State Framework in Social Studies includes a "Cultural Literacy" strand. Within this strand it includes folk music. I was at a day long workshop today which taught us how to implement this framework. In the sharing portion of this, with other fifth grade teachers, I mentioned FOLK SONG IN THE CLASSROOM, which...will now be part of the Resource List for our Social Studies units in the Clovis Unified School District, which is where I teach. Keep those great issues coming - I love every one of them!

* * *

The new California State Framework appears to be opening up some exciting opportunities for the integration of social studies, music and literature. California teachers, please write and tell us about your experiences with this, as you can find time.

* * *

Liane Cismowski Merced CA

I am quite excited about your newsletter and about what you and your associates are making available to teachers.... I am very enthused about what a wonderful resource your publication could be to our entire arts community, especially those of us involved in music throughout the curriculum; as you know, one of its most effective areas of integration is in the social sciences.

* * *

We'll be glad to have your suggestions, Liane, about the kind of materials in the <u>Newsletter</u> that might be of most help to you. People like yourselves can help shape the way that our work develops.

* * *

Karen Albright Merced CA

I recently discovered your publication on Folk Song in the Classroom and ordered all the back issues which I was delighted to receive.... I teach 4th grade, we cover California History in

depth but of course music in California was influenced by and reflected what was going on elsewhere. I am enthusiastically looking forward to integrating more music into my history teaching. Our district is currently working on the new California History Adoption and music and the arts are an integral part of the new state framework.

* * *

Elizabeth Skinner S. Pasadena CA

I enjoy your newsletter very much. I am a newcomer to your mailing list but have all the past issues. As I travel from school to school (my position is a traveling music teacher for Los Angeles City Schools) I talk about FITC and the wonderful teaching opportunities folksongs present for all subjects....One of my principals has asked me for Chinese-American folksong, folklore, history and immigration, music, instruments, etc. to tie in with a social studies curriculum that she is to present in May. Any help your readers could give me regarding the Chinese-American literature would be a great help...thanx!

* * *

The integration of the arts and social studies is an educational frontier and a tremendous challenge. If you have suggestions for Elizabeth please be in touch with her: 334 Grace Drive, S. Pasadena, 91030. We also will be happy to print communications on this subject that are sent to us.

* * *

Anne Warner North Grafton MA

Thank you for the copy of Folk Song in the Classroom. I am so glad to see the song being used once again!

* * *

Anne is referring here to "He's Got the Whole World in his Hands," that we reproduced in vol X #2 with her permission. Anne with Frank Warner spent many years in learning beautiful songs like this one from country singers, recording and transcribing them. Children not yet born will be enriched by the contribution which she and Frank have made. Thank you, Anne.

* * *

Marcia Bowers Mechanicsburg PA

I am a professional storyteller and musician and I often am in schools on residency. Most of my attention goes towards storytelling, it seems, but I am always looking for ways to more effectively combine music and storytelling with kids.

* * *

Yes! In our western oral tradition song is inseparable from the telling of stories, the telling of history. Good luck with your experiments, and please share with us, when the time is right, the kind of songs that work best for you.

Kathy Birk Griffith IN

I have been teaching a college course for three years - their music methods requirement for elementary school teachers. I love it! I have started using FITC as part of our curriculum at Purdue University/Hammond Campus -- the students are really excited with what they have read and learned from past copies. I am hoping to develop a second course as an elective which would deal strictly with folk song in the classroom and students researching material as part of the class....Is there any way that you could remain solvent and provide my 15 students with...a year's subscription?

* * *

Please, Kathy, if you can find time, send information concerning the plan and content of your course - it sounds fascinating -- many teachers' colleges ought to have courses like yours. You suggest that we have a special student rate for the Newsletter. How does the idea strike other readers?

* * *

John Bingea Delano MN

I am a 4th grade classroom teacher and play guitar and sing with my students. I use the songs and ideas from your magazine all the time. Keep up the great work! Thanks! Last issue (vol. X no. 1) looked great!

* * *

Janet Waller New Rochelle NY

I've greatly enjoyed your newsletter and this year it was most helpful. I used many of the songs you sent me [back issues] to teach my 4th graders social studies. They enjoyed learning this way and I felt more stimulated too.

* * *

You are making an important point. When we as teachers learn, teach and sing folk songs in class we are changed by the experience. The new inspiration brings the possibility of establishing a closer relationship with the children.

* * *

Susan Curtis New Castle DE

I 'joined' folk song in the Classroom last August 1989 and have not received anthing from FITC since the fall issue. I'm a bit confused, but hey it's summer vacation!

* * *

Vol. X no.2 was sent out July 16; we're sorry, Sue, that it's late. We're working on no.3 July and August; it ought to be in your hands by late September. We have no excuses for tardiness except that it all takes time! This year we have: set up a new computer and taken many hours to feed it the mailing list;

gone through the accumulated files of a decade and reorganized our filing system; launched a new supplementary materials program; sent out dozens of back issues; and last (but not least) put together three issues of the newsletter. Diana, John and Tony.

* * *

Jeff Brown KTOO FM Juneau AK

Thanks for the newsletters. You folk have been busy for the past few years! Please, please ask your readers to call their public radio stations and ask them to air WE LIKE KIDS. Thanks!

* * *

WE LIKE KIDS is produced at public radio station KTOO-FM 224 4th Street, Juneau, Alaska 99801 tel 901 586 1670. The program airs the songs and stories of the storyteller Lois LaFond of Boulder, Colorado. She is a mother, musician and leader of The Rockadiles, a group that makes music for kids. "In an era when the world is becoming smaller," she writes, "we need ...to find those areas in which we can connect with each other. Music, language, art all work that way. So do children."

* * *

John D. White :slip NY

Thanks for continuing the magazine.I am now teaching 7th grade American History to 1861, 11th grade American History from 1865 on and 12th grade American Government. I keep a guitar in my 7th grade class. We sing at least 2 songs a week and they love it. We always choose a song from the period we're studying. A music teacher (7 - 9 grade) and I taught a 5-session course in History of American Folk Music (two hours each session) for teachers in our District and had a wonderful time. Best wishes to you for your new task!

* * *

John sends a course outline that starts with Native American Indian songs and ends with post-Vatican II Catholic folk-mass tunes. How about the 11th grade, John: have you tried to get them singing too?

* * *

Deanna Lynne Peters New York NY

Thanks for your magazine. It is wonderful.

* * * * * *

TROUBLED CHILDREN
AND
BAD PEOPLE BALLADS

by J. W. Scott

Of all the populations a teacher can work with, those exhibiting hostile and/or violent behavior are notoriously the most difficult. They variously are categorized as delinquent, antisocial, having emotional problems or just plain bad. Along the way they can pick up other euphemisms such as hyperactive, working below their capacity, short attention span, lazy, as well as labels the likes of which we've never published. We call them troubled youths, because when their facades come down, that is what is left.

In the mid 1970's I worked in a residential treatment facility, where school systems in central Massachusetts could send their behavior problems, for an expensive fee. It was considered to be the last stop, and last chance before being sent to a locked facility and/or the adult criminal system.

I had played the guitar with a residence of ten boys before, ages 15 through 19, and they had liked it - if I learned the music they listened to - violent, hostile, sexist. I was appalled. This was not like the Rock and Roll of my youth. Worst of all, I didn't like the effects singing these songs had on these kids. This music seemed to justify types of behavior I did not want to reenforce. There had to be another way.

Subsequently I developed a strong feeling that somewhere in my song bag I had appropriate materials that could reach these kids. I knew a lot of songs. Finding the right ones could take hours. The ridicule, the disdain these kids could throw around when they didn't like something could pulverize an unprotected

ego.

So one day I gritted my teeth and by sheer weight of my authority, forced them to listen to my songs. They dished out gales of arrogant laughter, ridicule, insults. One by one these precious folk songs were being trashed. I was getting desperate; I couldn't last.

About half an hour later, when I was just about to lose them altogether, I struck pay dirt ....

NOT READY TO LEARN

How do you deal with kids who come to the classroom 'not ready to learn'? We believe solutions lie in understanding the mourning process (or lack of it) in our society.*

The mourning process is necessary to adequately deal with significant losses in one's life. It doesn't happen as a forgone conclusion, however. Faced with more pressing emergencies, grief can be postponed almost indefinitely.

For a person, family, or society really in crisis, mourning can become a luxury that can't be afforded. But all too soon, it becomes a necessity that can not be done without. When people, and children especially, can't integrate their painful experiences, we all pay for it in maladaptive behavior: depression, hyperactivity, lying, cheating, stealing, projection, unloading, over-reacting, underachieving, passivity, inability to trust, uncontrollable behavior, hostility, violence and anger, anger, anger!

Song is a marvelous way of giving expression to the pain; of facilitating the mourning process. Through song, emotions can be approached which are taboo for the adolescent to express. But the songs I was choosing were not breaking through the macho exterior defenses, until, finally, I stumbled across the traditional

PAY DIRT!

I knew, *The Banks of the Ohio,* (page 21) so well I could play it without thinking. Thus, I was free to observe the boys as I sang. I had learned through experience I should avoid the appearance of scrutinizing an audience for their reactions to a song (see, Volume X, #1). I watched them out of the corner of my eye.

When I got to the description of the murder they soon quieted down. When I got to the murderer's exaltations of remorse, they looked like they were about to cry. *Eureka!*

Then the pieces of the puzzle seemed to fall into place as I remembered their favorite comic book character, the Hulk.

The Hulk is a brilliant scientist, Bruce Branner, who is contaminated in a nuclear experiment. As a result, he transforms into the monster Hulk whenever he loses his temper. It therefore is paramount upon Branner not to get angry. Then half-witted, confused, and further angered by a complicated world he can't possibly understand, anger only makes him stronger, but less able to really control himself, follow his true destiny, or return at will to being Branner. But the Hulk isn't really bad, and repeatedly states he doesn't want to hurt anybody. He has never actually killed anybody in the comics we've read.

It was becoming clearer to me. My charges saw themselves as little Bruce Branners desperately trying to hold onto their tempers in order to keep themselves out of further trouble, and thus hold onto the few freedoms they still possessed. The song for them became a reminder to stay on the straight and narrow; an affirmation that they must struggle to retain control, a warning of the remorse they would face if they failed.

I believe these kids identified with the author of *The Banks of the Ohio* as one of their own; reaching out to them from the past with that old message, 'don't do as I have done.'

As the song ended, they were still engrossed in it so I played it through again. The first time through I had picked a faster tempo, in an attempt to hold their attention. Now that it was firmly engaged, I slowed the song down. It was as if the tempo had influence on their metabolism, they relaxed further. Out of curiosity, I decided to push the phenomena as far as I could. As I got to the words of heavy remorse again, I gradually slowed the tempo to a ridiculous rate, like a steam engine arriving at a station; pounding away at the message. IIII CRIIIEEED MYYYY GOD, WHAAAT HAAAVE IIII DOOOONE. I MURRRDERED THE OOOONLY GIIIRL I LOOOOOVED...

It was finally too slow and they started to stir, at which point I picked up the tempo and they relaxed again. By the third time through, they stirred with the sad realization the story was over. I was out of verses.

But of course, there are always more verses. Eventually, I uncovered a whole old/new set of materials to reach troubled children, and it made my life a whole lot easier. From then on it was far easier for me to be seen as "...a friend of the Hulk..." rather than a jailor.

Many of these kids desperately clung to music for support, but were frustrated by the music pitched at them from the radio, because much of that music is really unsingable without expensive equipment. By providing them with appropriate music they could sing themselves, they became empowered. Initially, most were afraid to sing, but once the ice was broken, they had one more avenue to appropriately vent emotions, expose difficult feelings, face fears and feel good about themselves and each other. To

my delight, some started learning the guitar. The more I included music in my work, the stronger the bonds between us became. I felt I could reach through their macho exteriors and help the little Bruce Branners to reemerge from their self-destructive Hulks.

We believe helping troubled youth is of the utmost importance. Our society, our schools, are failing to reach troubled children by the millions. Our institutions in large part try to cope in misguided ways. The tragedy is of unmeasurable proportion

Below are included choice materials, and perhaps just as important, the context to effectively present these songs. Just be sure to also follow the basic methodology given in #1 and #2 of Volume X of FITC to ensure success.

*see, On Death and Dying, (MacMillan Publishing Co., 1969) by Elizabeth Kubler-Ross, M.D.

GO TELL AUNT RHODY

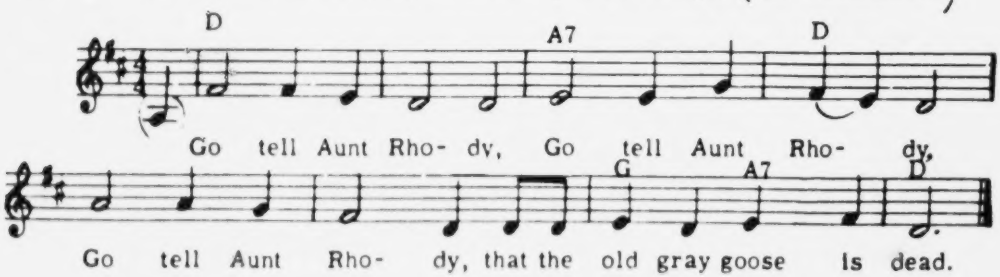
At the earliest age, it is necessary to introduce children to the topic of death and human tragedy, so that they may learn to sorrow and to grieve. One illusion of which young people are victims is that of indestructibility. Combined with anger this illusion generates arrogance, conceit, disdain, ridicule, and violence.

Reminding children of tragedy is an antidote. Every child of school age has experienced death at some level. By appropriately exploiting this experience you can exposes the illusion. This can be done excellently with tragic ballads and songs. Judiciously used, such songs are a powerful tool. They will only work if you with problem youths if you help them with the experience. You can accomplish this by having the courage to express and to share feelings of sorrow.

Go Tell Aunt Rhody is not a bad place to start. Used with kids of elementary school age it provides a simple but beautiful expression of sorrow. At the same time, it teaches us that we are all part of life, and that life itself is precious. It isn't funny that the goose dies standing on its head, or that it is only a goose. I'm crying, and Aunt Rhody will be crying with me.

Pete Seeger writes, "The tune has been traced to an opera (1752) by Jean Jacque Rousseau, and perhaps it pre-dates that."

From: *American Favorite Ballads*, Edited By Pete Seeger (Oak Publications)



The one she's been saving (3)
To make a feather bed.

Old gander's weeping (3)
Because his wife is dead.

And the goslings are mourning (3)
Because their mother's dead.

She died in the mill-pond (3)
Standing on her head.

(Repeat first verse)

MIDNIGHT SPECIAL

In our experience, children who feel hemmed in by school and family life love prison songs. Usually they are all to eager to join in on a prison song of liberation such as the Midnight Special. But first they have to know that prisoners themselves wrote this song, it was not composed by a script writer for the TV special. Leadbelly (Huddy Ledbetter) who popularized this song in the 1930's literally sang his way out of prison *twice* with songs like this one.

John and Allan Lomax write in *Folksong, U.S.A* (Duel, Sloan and Pearce) "We have been told that the Midnight Special... is the Golden Gate Limited that pulls out of the Southern Pacific Depot at Houston, Texas, sharp at midnight, headed for San Antonio, El Paso, San Francisco... Thirty miles farther along (it) shines its... light throught the barred windows of the Texas State Prison farm at Sugarland."

The version reproduced here is taken from *American Favorite Ballads* (Oak Publications) edited by Pete Seeger, who added the third verse.

With sentiment, in a steady beat
1. Well, you wake up in the morn- ing,
2. If you go to Hous- ton,
Hear the ding-dong ring, You go a-march-ing to the
you bet-ter walk right; You bet- ter not
ta- ble, See the same damn thing; Well, it's on a one
stag- ger, You bet-ter not fight; Sher- iff Benson will ar-
ta- ble, Knife, a fork and a pan; And if you say anything a-
rest you, He'll car- ry you down; And if the jur- y finds you
bout it, You're in troub- le with the man.
Chos guil- ty, Pen- i- ten- tia- ry bound.
Let the mid-night spe-cial Shine her light on me;
Let the mid-night spe-cial Shine her ev-er lov-ing light on me.

Yonder come little Rosie, how in the world do you know,
I can tell her by her apron, and the dress she wore.
Umbrella on her shoulder, piece of paper in her hand,
She goes a-marching to the captain, says I want my man. (Cho.)

Now old Huddie Ledbetter, he was a mighty fine man,
Huddie taught this song to the whole wide land.
But now he's done with all his grieving, whooping, hollering and a-crying,
He's done with all his studying, about his great long time. (Cho.)

TOM DOOLEY

From: *Traditional American Folk Songs* (Syracuse University Press) Ana Warner

Tom Dula grew up in Wilkes County, North Carolina in the days before the Civil War. He was a hard drinking, hard driving young man who chased after women, especially Laura Foster, and believed in his own immortality. When the war came he joined up with the Confederacy. Several years later he came home, changed. He was bitter, tired, and disillusioned; the future, that had seemed so bright before, had vanished. Laura Foster didn't seem to love him anymore. One day he invited her to go riding (or walking) in the hills; there he stabbed and buried her. After a long trial Tom was convicted and hanged in 1868.

The song that is reproduced here was handed down in the family of Frank Proffitt, who sang it to Anne and Frank Warner in 1838. After World War II it hit the air waves and travelled around the world. Millions heard it, sang it. All that is left of Tom is this musical memory and a grave in the hills, with the mountains lying beyond.

Chorus
Hang your head, Tom Dooley,
Hang your head and cry.
Hang your head, Tom Dooley,
Poor boy, you're bound to die.

I met her on the mountain,
And there I took her life.
I met her on the mountain,
And stabbed her with my knife.
Chorus

Hand me down my banjo,
I'll pick it on my knee.
This time tomorrow
It'll be no use to me.
Chorus

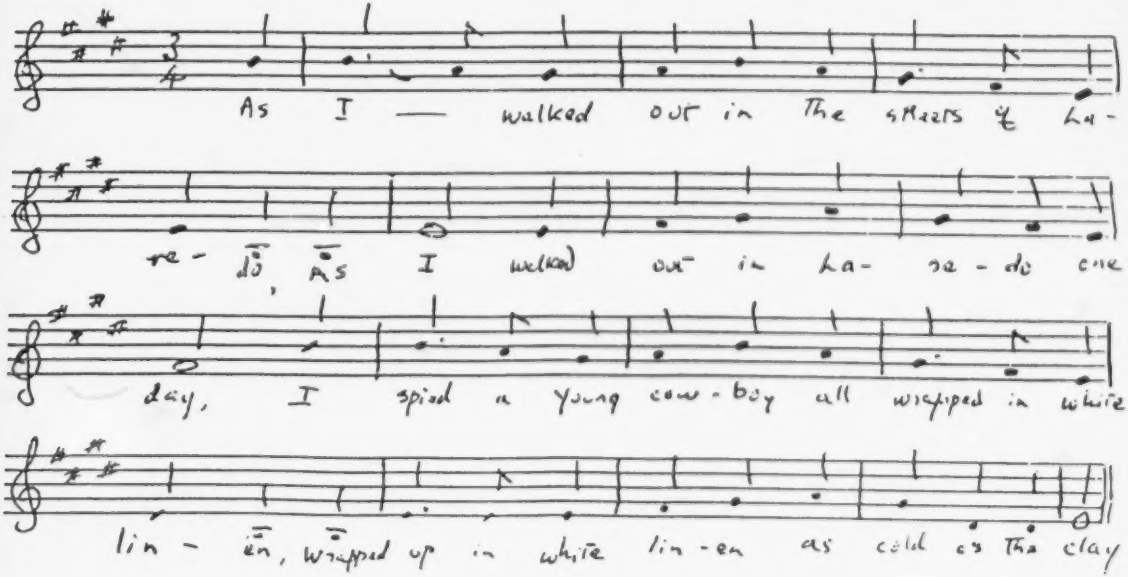
This time tomorrow,
Reckon where I'll be.
If it hadn't been for Grayson,
I'd have been in Tennessee.
Chorus

This time tomorrow,
Reckon where I'll be.
Down in some lonesome valley,
Hanging on a white oak tree.
Chorus

THE COWBOY'S LAMENT (Streets of Laredo and St. James Hospital)

The Cowboy's Lament is perhaps the most famous of cowboy songs -- and, we would add, one of the greatest of our Bad Men Ballads. Inherited from Great Britain, American singers have recreated the song in a form that give unique expression to the Western experience. It may, too, have a meaning for our own time. The story is more than that of a person who dies, promise unfulfilled, in the prime of youth. It tells of a violent man who did wrong and paid for it with his life, but who was nonetheless loved and mourned by the people among whom he lived. There is, as with so many traditional songs, the moral and the warning: learn from my experience, don't be like me and don't do as I have done.

We reproduce below two versions of the Cowboy's Lament: one is the Streets of Laredo. The other, less well known, was collected by John Lomax during the 1930's from a black singer, Iron Head, in the Texas penitentiary. Further commentary on this song is provided on the same page as the music and the lyrics.


As I walked out in the streets of La-
re- do, As I walked out in La- re- do one
day, I spied a young cow- boy all wrapped in white
lin- en, wrapped up in white lin- en as cold as the clay

As I walked out in the streets of Laredo,
As I walked out in Laredo one day,
I spied a young cowboy all wrapped in
white linen,
Wrapped up in white linen as cold as the clay.

"I see by your outfit that you are a cowboy" -
These words I did say as I boldly stepped by,
"Come sit down beside me and hear my sad story;
I was shot in the breast and I know I must die.

"It was once in the saddle I used to go dashing,
It was once in the saddle I used to go gay;
First to the dram-house and then to the card-
house;
Got shot in the breast; I am dying today.

"Get six jolly cowboys to carry my coffin;
Get six pretty maidens to carry my pall;
Put bunches of roses all over my coffin,
Roses to deaden the clods as they fall.

"Oh, beat the drums slowly and play the fife lowly,
Play the dead march as you carry me along;
Take me to the green valley and lay the sod
o'er me,
For I'm a young cowboy and I know I've done
wrong.

"Go gather around you a crowd of young cowboys
And tell them the story of this, my sad fate,
Tell one and the other before they go further
To stop their wild roving before it's too late."

We beat the drum slowly and played the fife lowly,
And bitterly wept as we bore him along;
For we all loved our comrade so brave, young and
handsome,
We all loved our comrade although he'd done
wrong.

THE COWBOY'S LAMENT (St. James Hospital)

It was ear - ly one morn - ing as I
passed St. James Hos - pi - tal, Lord, it was ear - ly one morning,
morning month of May, I looked in the win - dow, and I
spied a young cow - boy, He was wrapped in white
lin - en as cold as the clay.

Collected, adapted and arranged by John A. Lomax and Alan Lomax. Copyright © 1938 and renewed 1966, Ludlow Music, Inc., New York, N.Y. Used by permission. Transcribed from the singing of Peter Kinoy by John Anthony Scott.

It was early one morning as I passed St. James Hospital,
Lord, it was early one morning, morning month of May,
I looked in the window, and I spied a young cowboy,
He was wrapped in white linen as cold as the clay.

Says "Come mother, dear mother, and seat yourself nigh me,
And father, dear father, come sing me a song,
For my knee bones are achin' and my poor heart is breakin',
Well, I know I'm a poor cowboy, and I know I done wrong.

"It was once in the saddle I used to look handsome,
It was once in the saddle I used to go gay,
First took to drinking, and then took to gambling,
Got shot in the breast, and I'm dying today.

"Get six young gamblers to carry my coffin,
Sixteen pretty whore gals to sing me a song
Tell them to bring 'long a bunch of them sweet-smelling roses,
So they won't smell me while they drive me along."

It was early one morning as I passed St. James Hospital,
Lord, one morning, morning month of May,
I looked in the window, and spied a young cowboy,
He was wrapped in white linen as cold as the clay.

This is a 'black blues,' a black buckaroo's version of the Streets of Laredo that is eloquent in its statement of the tragedy and dignity of human life. It speaks poignantly to the illusion of indestructability, telling the story of a young man's life in a single flash:

"once in the saddle I used to look handsome/ once in the saddle I used to go gay/ firsts took to drinking and then took to gambling/ shot in the breast, and I'm dying today."

In town after weeks of loneliness and danger, the cowboy was on the rebound. Drunken orgies, quarrels, duels and death were not infrequently the result.

From start to finish the listener is not permitted to escape the confrontation with death, when the world is in its spring, the clay is cold, and roses, withering even as they bloom, mask the stink of decay.

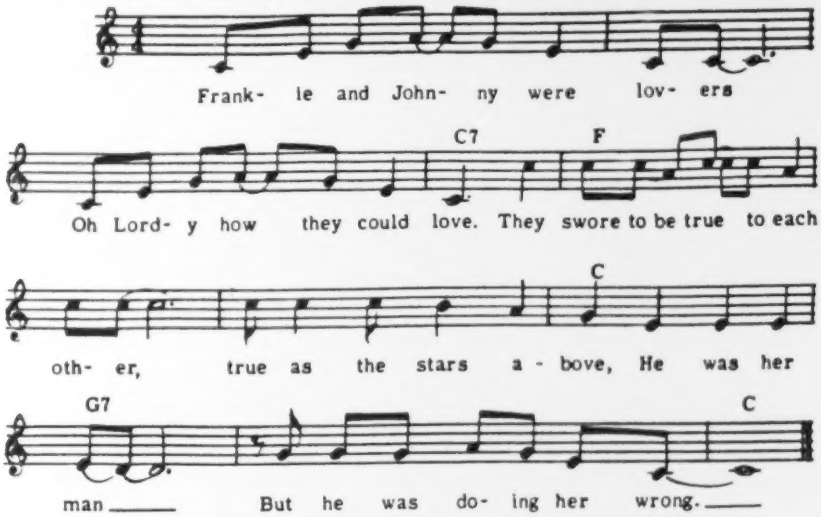
This song, perhaps, ranks among the greatest of American elegies. The first verse is a moving refrain that opens the story and also brings it to its close. He who watches the scene and tells the tale makes no comment of his own. The song itself is a commentary upon the joy, the pain, the violence and the senseless waste of a human life.

FRANKIE AND JOHNNY

Troubled youth are prone to entering into, and relying upon unhealthy relationships. I tell my students every chance I get... "A bad relationship is worse than no relationship." There is a wealth of folk material which validates this point of view. Most folk songs on the subject counsel extreme caution. In hindsight, both Frankie and Johnnie would agree. Both are tragic figures. This story has no winners.

One of the greatest classic American ballads, there are countless versions. The song has been traced back to the mid nineteenth century.

From: *American Favorite Ballads* (Oak Publications) Editor, Pete Seeger.


Frank- ie and John- ny were lov- ers
C7
F
Oh Lord- y how they could love. They swore to be true to each
C
oth- er, true as the stars a - bove, He was her
G7
C
man ____ But he was do- ing her wrong. ____

Frankie she was a good woman
As everybody knows,
Spent a hundred dollars
Just to buy her man some clothes.
He was her man, but he was doing her wrong.

Frankie went down to the corner
Just for a bucket of beer,
Said: "Mr. bartender
Has my loving Johnny been here?
"He was my man, but he's a-doing me wrong."

"Now I don't want to tell you no stories
And I don't want to tell you no lies
I saw your man about an hour ago
With a gal named Nellie Bligh
He was your man, but he's a-doing you wrong."

Frankie she went down to the hotel
Didn't go there for fun,
Underneath her kimona
She carried a forty-four gun.
He was her man, but he was doing her wrong.

Frankie looked over the transom
To see what she could spy,
There sat Johnny on the sofa
Just loving up Nellie Bligh.
He was her man, but he was doing her wrong.

Frankie got down from that high stool
She didn't want to see no more;
Rooty-toot-toot three times she shot
Right through that hardwood door.
He was her man, but he was doing her wrong.

Now the first time that Frankie shot Johnny
He let out an awful yell,
Second time she shot him
There was a new man's face in hell.
He was her man, but he was doing her wrong.

"Oh roll me over easy
Roll me over slow
Roll me over on the right side
For the left side hurts me so."
He was her man, but he was doing her wrong.

CARELESS LOVE (Tarrytown version)

We know no better way of educating kids to the pitfalls of careless love than with songs like this one. It has been collected in one form or another in many parts of this country. We reproduce below the variant which in our opinion is the most beautiful of them all – the Tarrytown version.

In Tar-ry - town there once did dwell
weav- er's son, I knew him well, He
cour - ted me both night and day, And then with
me he would no lon - ger stay. Wide and
deep my grave shall be, With the wild goose
gras - ses grow - ing o'- er me An

In Tarrytown there did dwell
A weaver's son, I knew him well,
He courted me both night and day
And then with me he would no longer stay

chorus
Wide and deep my grave shall be,
With the wild goose grasses
growing over me.

An alehouse stands in Tarrytown,
And there my love he sits him down,
And takes another upon his knee
And never never never thinks of me.

chorus

When I wore my apron low
He'd follow me through rain and snow
Now that I wear my apron high,
He sees my door and then he passes by.

chorus

I wish I wish my babe were born,
A-smiling on his Daddy's knee,
And I to be in yon churchyard
With the wild goose grasses
growing over me.

chorus

Grief oh grief, I'll tell you why,
That woman has more gold than I;
but silver and gold will melt away
And then in time she'll come again
like me.

chorus

THE BANKS OF THE OHIO

From: *Lace Cuffs and Leather Aprons* (Knopf) by, Marion Starkey

Banks of the Ohio

I asked my love to take a walk,
To take a walk, just a little walk,
Down beside where the waters flow,
Down by the banks of the Ohio.

Chorus:

And only say that you'll be mine,
In no other's arms entwine,
Down beside where the waters flow,
Down by the banks of the Ohio.

I held a knife against her breast
As into my arms she pressed,
She cried, "Oh, Willie, don't murder me,
I'm not prepared for eternity."

Chorus

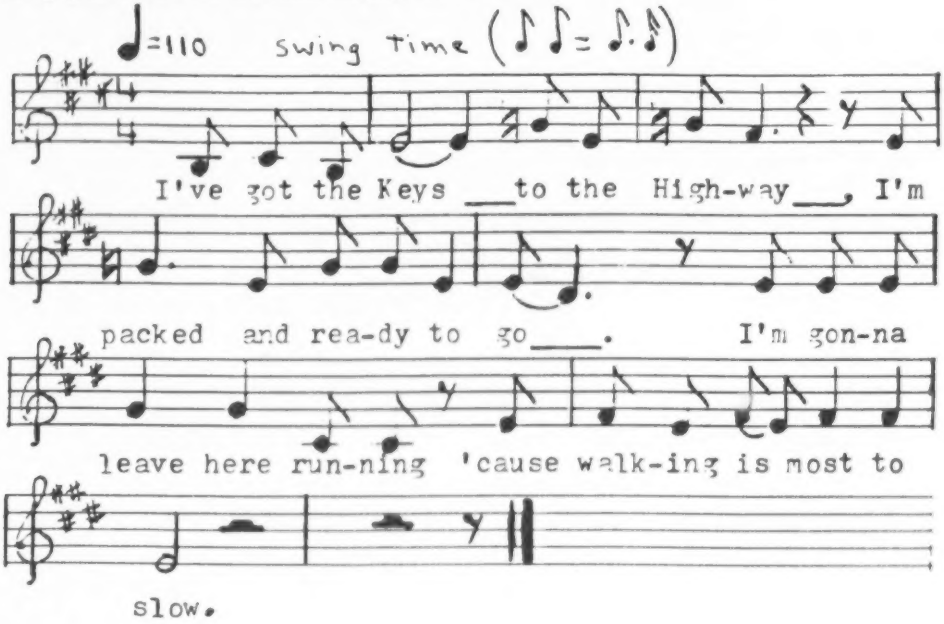
I started home between twelve and one,
I cried "My God, what have I done?
Killed the only woman I loved,
Because she would not be my bride."

Chorus

KEYS TO THE HIGHWAY

By Broonzy and Segar (Dutchess Music, BMI)

...and of course, kids love traveling songs. We've had particular success with this one. I heard some place that the late, great, Big Bill Broonzy wrote this song in the 1920's after his doctor gave him only six months to live....and that thirty years later he was still singing the same song.


♩=110 Swing Time (♪♪ = ♩.♪)
I've got the Keys to the High-way, I'm
packed and rea-dy to go. I'm gon-na
leave here run-ning 'cause walk-ing is most to
slow.

I've got the Keys to the Highway,
I'm packed and ready to go.
I'm gonna leave here running,
'cause walking is most to slow.

I'm going down on the border,
where I'm better known
you ain't done nothing,
except drive me from my home.

When the moon peeks over the mountain,
I'll be on my way.
I'm gonna walk this old highway,
until the break of day.

Give me one more kiss darling,
just before I go.
'cause when I leave this time,
I won't be back no more.

So long, Good-by,
I have to say good-by.
I'm gonna walk this old highway,
until the day I die.

(repeat first verse)

BIG BILL BROONZY LAST SESSION PART ONE (Verve records V3011)
THE COUNTRY BLUES (RBF records, New York) edited by Samuel B. Charters

ROCK & ROLL FOR CLASSROOM CONTROL

Rock & Roll offers to our teenagers the all American dream that you can make it, literally on a song, four chords and a cheap guitar, without any remarkable proficiency, practice or (most important) homework. **

It may not be a realistic dream, but it is a powerful one and shouldn't be ignored. We as teachers need to model good standards by picking the best and most appropriate materials so as to hook our students on quality before they get skewered on trash. We need to model for them how to view Rock & Roll critically, but fairly.

Good Rock & Roll can be used extremely effectively to help kids. For example, emotions of love can be so completely overpowering as to cause helplessness and to make one susceptible to manipulation. When I sense kids are in such a state I'll first sing a song which mirrors this feelings of being so completely overwhelmed. There are, of course many such songs; Smoky Robinson's *The Tracks of my Tears* is a favorite. Then they'll be given a song which counsels resistance to being overwhelmed. *Shop Around* (by the same author) empowers kids by assuring them waiting for a suitable lover, although difficult, is possible. *They can be in control!*

I make a working assumption that "crying" in many songs is symbolic of cathartic release. Many songs (Beatles songs are excellent) express the point of view that crying, although embarrassing, can be liberating. Crying is, after all, an integral part of the mourning process.

It's amazing how only one macho kid can make the rest of the class think macho is so cool. Macho is easily diffused by getting the class to sing "I'm cryyyyiiiing"; showing students that virtually all their Rock & Roll heroes "cry, cry, cry".

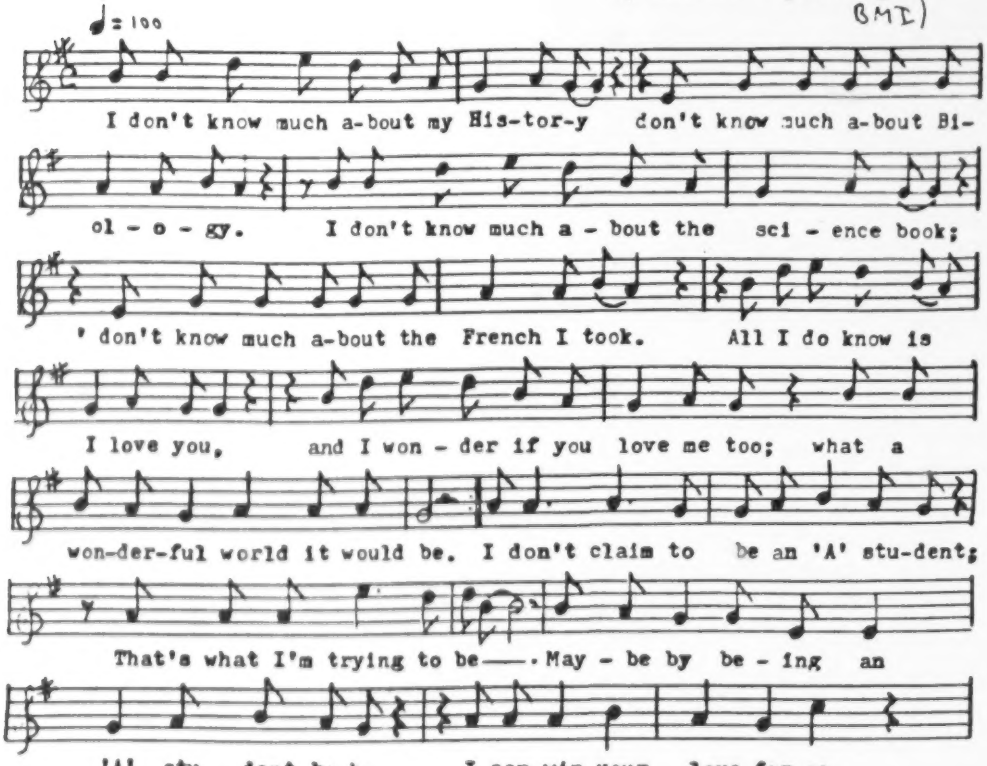
** In the folk field the formula calls for only *three* chords and an even cheaper guitar. In an up coming article on instruments in the classroom you'll hear the true story of someone who 'made the magic of music' happen with only *one* chord, a cheap guitar and a can of paint. We at FITC know it can be done in the classroom, with a good song, zero chords, and no guitar.

WONDERFUL WORLD

I'm not sure why my students like this song so much but you can see why this teacher of troubled children *loves* it. The message is that good grades can improve your love life. Good grades make you desirable; *good grades are sexy.*

Wonderful World has made it to Billboard's top 100 three times; by Sam Cook in 1960, Herman's Hermits in 1965, and Art Garfunkle, James Taylor and Paul Simon in 1978, which is when, I believe, the third verse was added. Amazingly, its been out of print until now.

by Barbara Campbell (Kags, BMI)


♩ = 100
I don't know much a-bout my His-tor-y don't know much a-bout Bi-
ol - o - gy. I don't know much a - bout the sci - ence book;
' don't know much a-bout the French I took. All I do know is
I love you, and I won - der if you love me too; what a
won-der-ful world it would be. I don't claim to be an 'A' stu-dent;
That's what I'm trying to be——. May - be by be - ing an
'A' stu - dent ba-be I can win your love for me.

2. I don't much about Geography;
 'don't know much Trigonometry.
 I don't much about the Algebra;
 'don't know what a slide rule is for.
 But I do know one and one is two,
 And I wonder if you love me too.
 What a wonderful world this could be

3. I don't know much about the Middle Ages,
 look at the pictures and I turn the pages.
 'don't know much about the rise and fall.
 'don't know nothing about nothing at all.
 All I do know is I love you,
 and I wonder if you love me too.
 What a wonderful world it could be.

Sail Away: 155 American Folk Songs to Sing Read and Play. Selected and edited by Eleanor G. Locke. Revised edition: Boosey and Hawkes, Inc., 1988. 156 pages; bibliography, discography.

This is a collection of 150 songs recorded from the singing of traditional singers. The selection is based upon tone-set, scale and range.That is, songs have been chosen in a variety of tone patterns ranging from simple two or three note chants to pentatonic, hexatonic, authentic major, minor and African-American modes. Songs chosen have a range from a minor third to a major thirteenth. The African-American tradition is well represented in this book; there are also a few Spanish and Native American songs. Melodies and lyrics are provided, but no harmonies.

This book is ideal material for the music teacher who wishes to teach sight reading and writing. It provides him or her with wonderful melodies with which to inspire students and also to introduce them to their cultural heritage. Illustrating the wealth of tonal patterns which people have used in creating music it helps to emancipate students from musical analysis based upon the conventional major and minor scales. The book in its own way strikes a blow against musical ethnocentricity and calls attention to the wonders of cultural diversity.

Teachers of the social studies will also find Locke's book of great value, both because the selections are so fine, and because of the professional nature of the layouts. The melody lines are well spaced and easy to read and the same is true for the lyrics. The very simplicity of many songs will encourage members of TAFSIS* to take the leap into singing in the classroom.

The songs are indexed both alphabetically by titles and also by topics such as African-American, Animals, Native American, Fiddle Tunes, Spirituals, Lullabies, Children's, Sea Chanties, and Spanish Language.

Teachers who use the Kodaly method - and Locke is one of them - have done much to enhance the quality of musical education. The weakness of this method is that it has failed to present folk songs in intimate connection with their cultural context. Without a knowledge of this context it is not possible to understand the lyrics, far less to interpret them. There is not a single word of song analysis in this book; Locke has pursued her specialty without relating the riches that she has found to the mainstream of human existence. This one-sided approach gives meaning to the plaint which too many students have uttered: "our music teacher taught us stuff that I knew was wonderful; but I never had any idea what it was really all about." JAS

* TAFSIS: Teachers Afraid To Sing In School

Sail Away: 155 American Folk Songs to Sing Read and Play. Selected and edited by Eleanor G. Locke. Revised edition: Boosey and Hawkes, Inc., 1988. 156 pages; bibliography, discography.

This is a collection of 150 songs recorded from the singing of traditional singers. The selection is based upon tone-set and scale. That is, songs have been chosen in a variety of tone patterns ranging from simple two or three note chants to pentatonic, hexatonic, authentic major, minor and African-American modes. Songs chosen have a range from a minor third to a major thirteenth. The African-American tradition is well represented in this book; there are also a few Spanish and Native American songs. Melodies and lyrics are provided, but no harmonies.

This book is ideal material for the music teacher who wishes to teach sight reading and writing. It provides him or her with wonderful melodies with which to inspire students and also to introduce them to their cultural heritage. Illustrating the wealth of tonal patterns which people have used in creating music it helps to emancipate students from musical analysis based upon the conventional major and minor scales. The book in its own way strikes a blow against musical ethnocentricity and calls attention to the wonders of cultural diversity.

Teachers of the social studies will also find Locke's book of great value, both because the selections are so fine, and because of the professional nature of the layouts. The melody lines are well spaced and easy to read; the same is true for the lyrics. The very simplicity of many songs will encourage members of TAPSIS* to take the leap into singing in the classroom.

The songs are indexed both alphabetically by titles and also by topics such as African-American, Animals, Native American, Fiddle Tunes, Spirituals, Lullabies, Children's, Sea Chanties, and Spanish Language.

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JAS

* Teachers Afraid To Sing In School

SUPPLEMENTARY MATERIALS

(As long as the supply lasts. Prices include mailing charges)

A. General

James E. Akenson	JIMMIE RODGERS: FROM FOLK SONG TO COMMERCIAL COUNTRY 7 pages	0.75
Sister Duchesne Lavin	THE DIVERSITY AND BEAUTY OF PAPUA FOLK SONG 10 pages	1.00
Lesson Plans: ROBERT BURNS 3 pages		0.50
TEN MEN ON A ROPE (Sea Chanties) 12 pages		1.00
GUIDE TO Once in the Saddle by Laurence Seidman 2 pages		0.40
Norma Livo	MUSIC AND LITERATURE 15 pages	1.20
William G. McCarthy	MOTIVATING READING WITH BALLADS, FOLK SONGS AND HYMNS 22 pages	1.50
John A. Scott	BALLADS AND BROADSIDES OF THE AMERICAN REVOLUTION Reprint from Sing Out! 5 pages	0.75
	THE CIVIL WAR THROUGH ITS SONGS AND BALLADS (lyrics only) 25 pages	2.00
	HOW SHALL WE HUMANIZE THE TEACHING OF HISTORY? 18 pages	1.50

B. Bibliographies and Discographies

Discographies

Ballads and Folk Songs 20 pages	1.50
Whaling Folk Songs and Ballads 2 pages	0.30
The Mostly Folk Catalogue of Recorded Music KNPR Las Vegas 3 pages	0.50

Bibliographies:

Folksong Books of Other Lands and Cultures 6 pages	0.50
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We are happy to announce a new series of camera-ready songsheets in packets of 6--10 sheets, size 8 1/2 x 11" and organized by topics. These may be xeroxed for classroom use. On one side there will be melody, lyrics, and where space permits, an introduction to the song. On the other side background material, song analysis and suggestions for classsroom use (that is, a lesson plan) will be provided.

Following are some of the topics for which we plan to create packets. Which would you like to see first?

COLONIAL SONG

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SONGS OF THE EARLY REPUBLIC

SEA SONGS

SONGS OF SLAVERY

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SONGS OF THE GOLD RUSH

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RAILROAD SONGS

SONGS OF CANADA

BLUES

SONGS OF THE CIVIL WAR

WOMEN'S SONGS

SONGS ABOUT THE ENVIRONMENT

MINERS' SONGS

SONGS OF THE LUMBER WORKERS

CHILDREN'S SONGS

TRADITIONAL BALLADS

SONGS OF THE CIVIL RIGHTS MOVEMENT

FREEDOM SONGS

SPANISH AMERICAN SONGS

LULLABIES

LOVE SONGS

SUPPLEMENTARY MATERIALS One-page bibliographies
A New Series

1 Getting Started with Song

Alan Lomax The Folk Songs of North America in the English Language (New York: Doubleday and Co., 1960) is a comprehensive collection of songs and a general reference for the subject which it would be hard to improve upon. With this book we would link a class by Carl Sandburg: The American Songbag (New York: Harcourt, Brace, 1927).

Ruth Crawford Seeger, American Folk Songs for Children (New York: Doubleday and Co., 1948), is in a class by itself for working with children of kindergarten and elementary school age. It provides wonderful songs both for parents and teachers. Its introductory essay explores with grace and profundity the place of music in the spiritual life of young people.

For children at the upper elementary and high school level John Anthony Scott, The Ballad of America (Carbondale: Southern Illinois University Press, 1983), provides a history of the American people as they themselves have told it through their song -- from early colonial times until the 1960's. All the songs provided, as with Ruth Seeger's collection, are of tested popularity, having been sung by hundreds of young people in the schools themselves.

Excellent books are available for most of the various kinds of song (songs of the lumbermen, sea shanties, songs of slavery, songs of workers, of the frontier, etc.) which teachers may want to explore with their students.

Stan Hugill, for instance, Shanties from the Seven Seas (New York: Dutton and Co., 1961), is a classic of work songs from the sailing days as sung by both British and American seamen. The standard collection for songs of the American West is Richard E. Lingenfelter and Richard A. Dwyer, Songs of the American West (Berkeley: University of California Press, 1968). Irwin Silber, Songs of the Civil War (New York: Crown Press, 1960), has provided a comprehensive song record of the mid-century struggle. Labor and railroad songs are given by Joe Glaser and Edith Fowke in Songs of Work and Freedom (New York: Dolphin Books, 1960). Songs of immigrants -- and specifically of Jewish people from eastern Europe -- are given in Ruth Rubin, A Treasury of Jewish Folk Song (New York: Schocken Books, 1950). The list could be extended indefinitely; for further references, see Scott, Ballad of America, 381--98.

American folk song is rooted in the British ballad heritage. For advanced students at college and post graduate level the sources for its study are: Francis J. Child, English and Scottish Popular Ballads (originally published in five volumes, 1884--98. Reissued by Dover Publications. New York, 1965); and Bertrand Bronson, The Traditional Tunes of the Child Ballads (Princeton: Princeton University Press, 1959--72. 4 vols.).

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